

FAMOUS ARTISTS MAGAZINE

WESTPORT, CONNECTICUT 06881

July 9, 1964

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert:

We were all shocked and saddened -- as I know you were -- at the news of Stuart Davis' death. We have lost a great artist.

We're planning an article about Mr. Davis and his work for the forthcoming issue of our Famous Artists Magazine. Would you be good enough, please, to send me a collection of photographs of his most important work -- particularly some of his later paintings. I'll be happy to send you a check for whatever costs are involved.

Cordially,

Pauline Engel
Pauline Engel
Editor

PG/hh



July 15, 1964

Mr. Jim Sirmans
Rogers and Cowan Inc.
598 Madison Avenue
New York, New York 10022

Dear Jim:

Thanks for your note.

Unlike other summers, I have been obliged to hang around in preparation for my moving operation and am spending several days each week right here in the hot city, but with a good air-conditioning system.

Early next week, I will give you a ring, so that you and your friend can come in to see the work of Tsang Yu-Ho, who I am sure is the artist you have in mind. We are sending the bulk of our paintings to several warehouses gradually, as I dread leaving them here during the period when no one will be on tap, during the month of August. In any event, we still have everything in the racks and I will be delighted not only to show you the paintings, but to see you again.

I still remember the delightful evening some weeks back. And so, cheerio.

Sincerely yours,

EOH/tm

THE MUSEUM OF FINE ARTS

Houston

July 27, 1964

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Mrs. Halpert:

The DAVIS: "Blips & Ifs" will be packed today and shipped,
I hope, today; if not today then early tomorrow.

I will wire you the shipping details just as soon as they
are known. As you suggest, the painting will be sent to you
in the care of W. S. Bodworth & Son. The shipment will go
out as it came in via Emery Air Freight.

The shipping paraphernalia sent by Carnegie to be used at the
time the painting was sent to Pittsburgh will be returned to
the Carnegie Institute.

Sincerely yours,

Edward B. Mayo
Edward B. Mayo,
Registrar

cc: Miss Emily Roberts
Museum of Art
Carnegie Institute
4400 Forbes Avenue
Pittsburgh, Penna.

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Frank E. Hurd & Associates

INVESTMENTS
9640 SANTA MONICA BOULEVARD
BEVERLY HILLS, CALIFORNIA
CRESTVIEW 4-9165 • BRADSHAW 2-3129

NEW YORK
39 BROADWAY
NEW YORK 6, NEW YORK

July 7, 1964

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

No, we have no plans to come to New York in the summer, however, you may see us in the early Fall. We are always talking about a trip, but really do little. We love California and have the Palm Springs house and Lita has taken an interest in golf.

Let's understand one thing, however, I won't write any more letters to Patsy or anyone unless on your way to Honolulu you stop off and see us.

Hope this finds you enjoying life with your wonderful perspective and with all god wishes in which Lita joins me,

Sincerely,


Frank E. Hurd

FEH:rt
enc.

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**NORTON GALLERY AND SCHOOL
OF ART
PALM BEACH ART INSTITUTE**

E. R. HUNTER, Director

PIONEER PARK, WEST PALM BEACH, FLORIDA
TE 2-5194

July 23, 1964

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Re: Stuart Davis

Dear Edith:

I now have written approval of all three members of our acquisition committee. As you know the next step is to have the Board approve. While this is only a formality, we don't stand a chance of having a quorum before the October meeting. I hope this isn't too doleful.

At this point we send you a formal Bill of Sale (blanks filled out free on request!) which in turn goes to the Trust Company in Chicago, and they pay you.

One problem occurs: the Trust Company can't allow installments. I told you we actually had the money, but I wanted to hang on to as much of it as possible for further dallying next Fall. Therefore, if the Estate is slow being wound up, or if you want to loan me the money back at 6%, maybe we can live it up next Fall! (The Trust "comes in" each year in mid-January.

Love and kisses,

Bob

E.R. Hunter
Director

ERH/k

I'm off!

our summer address since 1888

*DE GRASSI POINT
ONTARIO
CANADA*

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July 8, 1964

at
Mrs. Enes Whipple, Director
Museum Section, The Guild Hall
East Hampton, New York

Dear Mrs. Whipple:

I'm sorry to be so late in answering your letter of June 29th, but the Gallery closed on the 30th of the month and I just happened to drop in at the Gallery to attend to a special matter and hope you will understand the delay incurred.

Because I had no idea that this was to be a sales exhibition, I listed our net prices, as you will note the word "full" under "Insurance Valuation". These figures are so low that I'm sure a 20% increase will still keep the price considerably below "retail" and would therefore suggest that you increase your figures accordingly on the items other than numbers 710, 994 and 1800, all of which are in my own private collection and are not for sale under any circumstances. The figures I listed are based on my purchase prices, in many instances dating back 10 to 20 years and are far below the current values of similar material, if available today. I trust that this arrangement will be satisfactory and that you will have great success with your exhibition.

Sincerely yours,

ROH/ta

I would like to see if it is possible to have an exhibition of his work (in New York) in the summer of 1964. I would like to see if it is possible to have an exhibition of his work in New York in the summer of 1964. I would like to see if it is possible to have an exhibition of his work in New York in the summer of 1964.

July 7, 1964

Mr. Francis S. Mason
Cultural Affairs Officer
United States Information Service
American Embassy, Grosvenor Square
London W. 1, England

Dear Mr. Mason:

No doubt you have read the sad news about Stuart Davis. He died last week very suddenly. For the past two years he suffered from a coronary ailment, but when I talked to his physician a few days before, he repeated that it was a condition that could continue for many years - and might end quickly. In any event, he has gone. Everyone agrees that it is a great loss to the art world internationally, as Davis was one of the few artists whose reputation not only continued throughout his lifetime, but was constantly enhanced and, what is most important, was his appeal to the younger generation of artists in all three generations. His integrity as a creative artist and as a person was almost unique in our age. He was with the Gallery since 1926 and his loyalty - particularly in relation to other artists throughout the world - was extraordinary.

What is particularly sad is that he left so little work for sale. During the past two years he produced very little, but even earlier and certainly since 1940, his average production was about six oil paintings per year, usually two large examples similar in size to the painting purchased by Mr. Power when it was shown at The Tate Gallery, two of medium size and two quite small oils plus several very small easels. The majority of these were sold very promptly.

I am giving you this information in detail as no exhibition of his work could be arranged of great benefit to a dealer abroad, as I doubt whether more than ten paintings, with only about two of the 60's, would be available for sale. However, a small but choice retrospective show could be assembled with the cooperation of museums and collectors who, I think, would be willing to lend for such an occasion abroad. Insofar as the estate and this Gallery are concerned, the sales are of very little importance, but again, I feel it would be unfair to a commercial gallery to bear the expenses involved, unless it were satisfied with a limited return. If you would like to discuss this with the Kasmir Gallery, I can assure you that I would be delighted to work out a combination such as you suggest. Won't you let me know? My best regards.

Sincerely yours,

EOH/tm

P.S. I wonder whether you could help me obtain two copies of the catalog of

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seeing you very much. Why don't you come out here for a while and show these local bums how to run a Gallery?

At any rate, I hope we see you soon; keep well, and let us hear from you.

Love,

A handwritten signature in dark ink, appearing to read "Arthur". The signature is written in a cursive, slightly slanted style. A long, sweeping horizontal line extends from the bottom of the signature across the page.

WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD, CONN. 06103
TELEPHONE 527-2191
Cable address: WADATH

July 7, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:


It was nice to see you the other day, and I must say that I'm extremely pleased that we are going to have Stuart Davis in the silk screen portfolio. As I told you, the dealers handling the other artists in the portfolio have all lent me \$500. each. This is definitely a loan and is to be paid back when we have sold sufficient quantity of the portfolios to cover the cost. I see no reason why, with the great interest the idea has stirred up already that they should not sell in fairly short order. I would be ever so much obliged to have your check, and I have enclosed two copies of the loan agreement, one for you to keep and the other to return.

Mulling over the problem of which casein to use, I think now that the more colorful one will probably reproduce better, and perhaps even be more effective. As soon as I get a proof, I will bring one down and show it to you. Will you be around in New York at all?

We will have some printed announcements of the portfolio, and I'm hoping we will make some of them up with Stuart Davis' design on them. Could you use some for your mailing list? The price of the portfolio of ten prints will be \$100 before publication November 15th, and \$125 after that. We will give a 20% courtesy discount to a few book dealers like Wittenborn and to the galleries who are participating in the project.

Hope to see you soon.

Very cordially yours,


Samuel J. Wagstaff, Jr.
Curator of Paintings

sjw:jb
encl.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MARGARET M. WATHERSTON

44 West 77th Street, New York 24, New York • ENdicott 2-5514

Conservation of Paintings

July 20, 1964

Mrs. Edith G. Halpert,
The Downtown Gallery,
32 E. 51st St.,
New York 22, N. Y.

.....
PORTRAIT OF A WOMAN IN GREEN - Oil on canvas, glue lined,
27" x 33", American,
c. 1850.

Present Condition: Surface varnish has been scratched and
scraped in numerous places. Two
of the scratches are deep and have cut into the canvas. There are
white marks on the surface in several places.

Suggested Restoration: Varnish will be removed and damages to
surface filled and retouched. Cleaning
of the surface should remove the white spots noted above.
Surface will be sprayed with synthetic resin varnish.

Cost of restoration - \$200.00

MMW:ip
.....

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDER-
STANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THERETO. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS
FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

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may be published 60 years after the date of sale.

Mrs. E.G.H.

-5-

July , 1964

10% interest each year (which is what you told Mr. Biegel is satisfactory), but I think this will involve problems as to who will hold possession of the pictures since the Treasury ruling requires that the donee must hold possession for the period each year represented by his percentage interest, which would be constantly increasing as to each painting each year.

When I spoke to Mr. Biegel, he agreed that it would be advisable for us to send a supplementary letter to the Treasury. This would correct certain inaccurate statements in the original letter to the Treasury with regard to the paintings being given by Downtown Gallery, Inc. You will recall that you stated that some of the paintings had been sold and therefore the list referred to in the original letter was not quite accurate. This also made inaccurate the figures in the original letter as to the cost of the paintings being given and the cost of all of the paintings, and also, the value of the paintings being given as compared to the value of all of the paintings. It would also be advisable to make clear in the supplemental letter that it is difficult to fix exact values and that this is a matter of opinion. You will recall that we discussed this at our last conference and I originally pointed out the importance of this in my letter of February 24.

Sincerely,



FB/ea

cc: Herman C. Biegel, Esq.

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Mrs. Stephen A. Stone • R.F.D. 3, Buzzards Bay, Massachusetts

July 11th

Dear Edith,

I'm scanning the Bay daily with binocs
looking for a lost New Yorker with flippers
& snorkel, but so far, no luck. If you
haven't already left, may I suggest
you fly to Hyannis & keep your luggage
dry. Then you can snorkel here to
your hearts content.

Please have them go ahead with the

Offuffe and if you can hold the Dove
til Sept 14th. I'd appreciate it, since
there is no one in Newton to receive it.
If it's worrisome to you, send it to
Boris, who, I'm sure would be glad
to keep it for me.

Please get your housing problems all
settled so you can enjoy the summer
& since we are free all summer, let
us know which week-end we may
expect your C'mon - don't play hard to get!

Truly
Lylil

AA
Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

July 22, 1964

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

Valuations for "Nahant Hotel" and "Mr. Locke" were \$1500 and \$1200 respectively, and I have asked that the insurance on the "Wolfersbergers" be increased to \$2500 to cover it for your requested evaluation.

The pictures are here and look very good indeed, along with the five little treasures from Maxim Karolik's Collection that I wheedled for the show.

I have written a letter to Roger Stevens referring him to you for a report on me - a good one, naturally. I would love to work on this project, and I hope very much that I can get to meet with him again in Washington or New York. I've had several interesting offers, and I think I would like to talk over at least one of them with you before making final commitment. I will try to do this either by phone or letter or visit later on this month.

I shall certainly keep you up to date on my plans, and look forward to seeing you soon.

Best,

May

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GALERIE COARD

TABLEAUX MODERNES

SOCIÉTÉ ANONYME AU CAPITAL DE 25.000 FR.

36, AVENUE MATHIGNON
PARIS 8^e

Tél. : ELY. 26-16
R.C. 88126 07 10.808

Paris, le 20 juin 1964.

Received from the Downtown Gallery
32 East 51st Street, New York.

All Paintings and Drawings below are by Rattner.

-
- | | | |
|------|--|-------------------------------------|
| 1085 | Indian Ink on paper. | 26 x 18. |
| 1862 | Indian Ink and Gouache on paper. | 26 x 17 $\frac{1}{2}$ |
| 1811 | Indian Ink on paper. | 26 x 17 $\frac{1}{2}$ |
| 1805 | Indian Ink on Paper. | 22 $\frac{1}{2}$ x 17 $\frac{1}{2}$ |
| 1860 | Water Colour "Study for the Clown" | 25 $\frac{1}{2}$ x19 $\frac{1}{2}$ |
| 1859 | Water Colour "Study for the Clown" | 25 $\frac{1}{2}$ x19 $\frac{1}{2}$ |
| ? | Water Colour "Study for Night Sea Storm" | 15 $\frac{1}{2}$ x12. |
| 1858 | Oil on Canvas. | 25 x 21. |

All measurements are given in inches.

SYRACUSE UNIVERSITY

SYRACUSE, NEW YORK 13210

SCHOOL OF ART

July 6, 1964

Mrs. Edith Halpert, Director
Downtown Gallery
New York, N. Y.

Dear Mrs. Halpert:

It has been quite awhile since I have been in to see you and I feel very remiss about not having fulfilled my obligations.

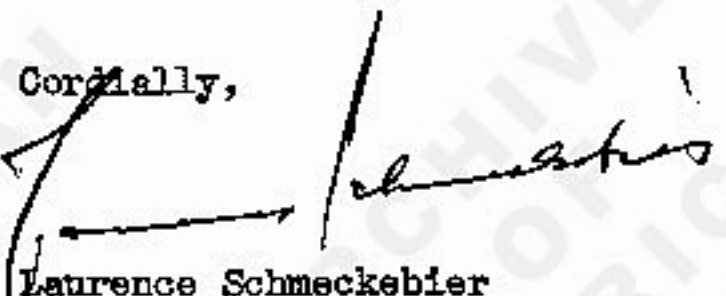
I have your invoice for \$15,100 which I would like to pay in three installments; one before the end of the current month, the second in July, 1965 and the third in July, 1966. Would that be alright with you?

We are planning to have our first exhibition of the 1963-64 acquisitions in September of this year. Our first catalog of the University Collection is scheduled for publication by the middle of the summer and I will send you one as soon as it is out.

I am going to make every effort to stay out of New York City for the summer and concentrate on my own work at home but if I do come down I will make it a point to stop in to see you. I am sure you are having a very busy summer but hope it will be a pleasant and successful one as well.

With best wishes,

Cordially,


Laurence Schmeckebier
Dean, School of Art

LS:MS

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July 23, 1964

Mr. Irving Lents, President
Irving Galleries, Astor Hotel
932 East Jackson Avenue
Milwaukee 2, Wisconsin

Dear Mr. Lents:

Thank you for your letter and check.

I'm sorry if I sounded like an old-fashioned marshal, but I was under the impression that you were planning to pay in installments during the six months. It is our customary procedure at the end of the season to supply the artists or the estates with an inventory plus a report on works sold.

The Gallery is closed for the summer and you will receive an announcement of our opening exhibition in the Fall, when we may be at another address.

Sincerely yours,

BOH/tm

ABRAM KANOF, M. D.
80 LINDEN BOULEVARD
BROOKLYN 26, N. Y.

July 10, 1964

Mrs. Edith Halpert
32 E. 51st Street
New York, New York

Dear Edith:

Thank you very much for consenting to become a member of the Jewish Museum. You will from time to time receive our literature, and I fervently hope you will participate in at least some of the many exhibits, openings, and lectures.

If you are interested in actually serving on any of our committees I would be glad to speak with you and acquaint you with our table of organization. Needless to say your active participation in this part of the work would be heartily welcome.

Sincerely,

Abram Kanof
Abram Kanof, M.D.

AK/par

Dr. Rolf Linnenkamp

München 9, den 6.VII.1964

Harthausen Str. 107

Tel. 43 56 01

Mrs. E. G. Halpert

The Downtown Gallery

32 East 51 Street

New York / N.Y.

Dear Mrs. Halpert:

The painting "Blue New York" arrived here in a good condition. Also I thank you for your letter of July 1st: I will transfer the money to the bank you have mentioned. In the near future I want to send you a photograph of the painting on which I beg you very much to certify the authorship of the artist and the collection it was belonging to until you sold it to us. Concerning a journey to New York I unfortunately must say that we most probably could not come again this year.

With my best regards I am

yours sincerely

Rolf Linnenkamp

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July 7, 1964

Miss Patricia Ann Baum
Dykstra Residence Hall
401 Wolfskill Drive
University of California
Los Angeles, California 90024

Dear Patsy:

Edith I think you remember we met you at the Gallery
and ~~Lita~~ urged you to take some money and take a taxi home.

My wife, Lita, wrote Edith and said we would be
glad to hear from you and to take you around.

My office is not far from your school.... it is at
9640 Santa Monica Blvd., Beverly Hills and my phone is CR 4-9165.

Will be glad to hear from you and see you.

When you are writing back home be sure to say
hello to the folks and Edith.

All our best and looking forward to seeing you soon.

Sincerely,

Frank E. Hard

FEH:rt

bcc: Edith Greger Halpert

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York, New York 10022

July 10, 1964

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 57 Street
New York, New York

Dear Edith:

The Association has been requested to appraise

Church at Head Tide #2

1938-40

by


Marsden Hartley

You have been appointed a member of the panel to appraise that work.

Enclosed are two copies of the Information Form and a photograph of the work. Would you be good enough to appraise the work and send me your appraisal at your early convenience. You may find it convenient to note your appraisal at the foot of one Information Form, sign and date it, and return it to us, together with the photograph. The second form is for your own files.

With thanks.

Sincerely yours,


Ralph P. Golin
Administrative Vice President

RFC:j1 A735

Enclosures

P.S. A color transparency is also enclosed. RFC

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ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York, New York 10022

July 10, 1964

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Edith:

The Association has been requested to appraise

Pedernal - From the Ranch #1

1956

by

Georgia O'Keeffe

You have been appointed a member of the panel to appraise that work.

Enclosed are two copies of the Information Form and a photograph of the work. Would you be good enough to appraise the work and send me your appraisal at your early convenience. You may find it convenient to note your appraisal at the foot of one Information Form, sign and date it, and return it to us, together with the photograph. The second form is for your own files.

With thanks.

Sincerely yours,



Ralph F. Golin
Administrative Vice President

RFC:mw A735
Enclosures

P.S. A color transparency is also enclosed. RFC

Notice to publishing information regarding sales transactions.
members are responsible for obtaining written permission
from both artist and publisher involved. If it cannot be
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kansas city



public library

311 east 12th street kansas city 6, missouri

Richard B. Sealock
Librarian

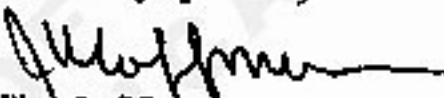
June 27, 1964

Downtown Gallery
32 E 51
New York, N.Y.

Dear Sir:

We note that during the month of June you are having a group exhibition entitled "New York City". If you have a printed catalog or descriptive brochure of the exhibit we would appreciate receiving a copy for our library. If there is a charge, please enclose an invoice with the material. Also, if you have a permanent mailing list, we would appreciate being added for further mailings.

Sincerely yours,


J.W. Coffman
Art & Music Department

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July 21, 1964

National Religious Art Exhibition
Sacred Heart Seminary
2701 Chicago Boulevard
Detroit, Michigan

Gentlemen:

Abraham Rattner is in Europe and has asked us to follow through on his entry for your exhibition. However, before doing so, we would appreciate having some information.

Would you be good enough to let us know the size limitation for entries. This will, of course, be an important factor in selecting which of Rattner's works to submit.

Also, it is customary for the consignee to assume the charges of packing, shipping and insurance both to and from the exhibition site. Would you let us know if this is your practice also.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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appreciate.

I was very pleased indeed about the reference to your husband's enthusiasm for Rattner's work. There is nothing more important to an artist than a true rapport with his dealer and certainly the enthusiasm which the latter evinces is the most stimulating element in not only promoting the artist, but also in inspiring him to greater heights. I need not tell you this, as we Russians seem to understand each other, and somehow have what it takes to give the esthetic push to the artist.

Since the important one-man exhibition is not scheduled until 1965 (February), I'm sure that I can manage to get to Paris considerably before, to give you a hand with the publicity and to work out the price scale for Paris. I usually take a vacation in December and can arrange to spend part of it in Paris, where we can all discuss this and work out an effective program. How do you feel about this idea? Do let me know. Of course, I am still in favor of having at least ten paintings of a retrospective character to point up the fact that Rattner is not a newcomer and is not following the current pattern of painting in any direction that seems popular and temporarily lucrative. I'm sure that you and your husband understand as well as I do that - like the "Bianchi de Venise" and the current concentration (publicity-wise) in New York, the creative artist with true integrity comes through in the long run. I can vouch for this, as we represent a number of older artists, who are not in the "publicity" swing, but are having the most tremendous, if quiet, success. Fortunately, there are enough connoisseurs to support the continuity and profitability as well as the personal expression of high quality.

And so, I send you my very best regards and wishes for a great success in the forthcoming season. Do let me hear from you.

Sincerely yours,

Now for the information you requested - and I regret that it is so late in coming - please note the following. I don't know the actual paintings and drawings, but am going by size.

BOB/ta

SIZE	PRICE	SIZE	PRICE
22x31	\$2500.00 - \$3000.00	22x31	\$2500.00 - \$3000.00
12x18	\$800.00 - \$1000.00	12x18	\$800.00 - \$1000.00
10x14	\$500.00 - \$750.00	10x14	\$500.00 - \$750.00
8x12	\$250.00 - \$500.00	8x12	\$250.00 - \$500.00

Needless to say, it is very difficult for me to set these prices without having seen the paintings, because they vary in relation to the subject and data. Obviously these are works which have not been at the gallery previously and I have no way of ascertaining any of the other details. You might check with the Rattners, who may do anything they wish in relation to the price. I will ask for only a 10% commission for this gallery as I want to give you a free reign at this stage of the game. When you respond after your six-week vacation and really get going with Rattner's work, we can work something out. However, I would very much like to have photographs of the work exhibited and/or sold, so that the price range is not too diversified. This would be bad for Rattner's career, as you can well

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impressed I was with the Fresh Art
Group at the Art Institute of Chicago
which you helped form. I shall
"go and do likewise,"—but I'll
have to do it with more taste than
money.

I hope the move of your
gallery will be an advantage
for you. As you must know
to have a good eye and
the courage to uphold your
convictions ~~is an~~ admirable
quality.

Good luck -

Sincerely,

Vernon L. Bobbitt

Under separate cover I'm
sending you the Albion College
Magazine which tells about our
print collection — now numbering
over 1000 prints from the 15th to the
present century.

SAN FRANCISCO

MALLISTER STREET AT VAN NESS AVENUE . SAN FRANCISCO, CALIFORNIA 94102 . HEMLOCK 1-2040

MUSEUM OF ART

July 10, 1964

Mrs. Edith Halpert
Downtown Gallery
31 East 51st Street, New York

Dear Mrs. Halpert

We are most grateful for your participation in our forthcoming exhibition, THE HUMAN FIGURE, and your generous loan of:

Max Weber's TAPESTRY

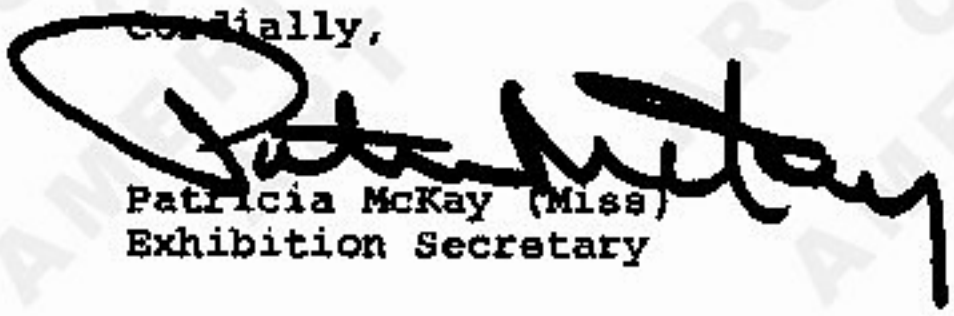
will be an important part of the show.

In order to produce a comprehensive catalog, we would like to obtain a black and white glossy (8 x 10) photograph of each work in the exhibition. If you do not have a photograph available, and can manage to have one taken, we will be glad to pay any expenses incurred. We are not yet sure how many color reproductions we will be able to include in the catalogue. However, we would like to know if you have a color transparency or color plate that could be made available.

May we have your permission to make slides of the work for our own slide collection?

Once again, thank you for your loan.

Cordially,


Patricia McKay (Miss)
Exhibition Secretary

PM:sg

fine to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information is by the published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

July 13, 1964

Mr. Paul Love
Department of Art
Michigan State University
East Lansing, Michigan

Dear Mr. Love:

In response to your letter, I can advise you that the Gallery will be "absolutely and positively" closed. However, occasionally I come by to attend to some important routine and could arrange to suit a date to your convenience - possibly. Thus, would you communicate with me at least a week ahead, stating when you plan to be in New York and where you will be staying, so that I can get in touch with you to arrange for an appointment, if possible.

Sincerely yours,

RGH/tm

P. S. We do have some excellent Weber and Kuniyoshi prints.

-3-

This is really just a brief note, touching on the highlights of the past few weeks but I do want you to have some word from me before the middle of the summer.

Sincerely,



John Eastman, Jr.
Director

Sent to Members of the Boards of
Trustees and Governors
and the Advisory Committee

July 8, 1964

Postmaster
Sutton Post Office, Zone 22
898 Third Avenue
New York, New York

Dear Sir:

Although we have made no request to stop mail delivery to the above address, we have had extraordinary difficulty - and especially so during the past few days. Based on a number of telephone conversations with your office, the postman brings mail here and takes it back because there is a sign outside indicating that the Gallery is closed. It is closed - to the public - but the office is functioning, the lights are on, and we want the mail delivered here until we state otherwise. Our business is badly affected by such delays.

I'm sending this to you by messenger and hope that specific arrangements will be made immediately to reassemble all of yesterday's incoming mail and that of today.

Thank you for your immediate attention.

Sincerely yours,

BDH/tm

P. S. A Special Delivery containing plane tickets which are urgently needed was taken back this morning and has not as yet been returned.

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GALERIE COARD

TABLEAUX MODERNES

SOCIÉTÉ ANONYME AU CAPITAL DE 48.000 F

36, AVENUE MATHIGNON

PARIS 8^e

TEL. : ELY. 28-16

R. C. SEINE 37 B 10.608

Paris, 20th June 1964.

Mrs. E. Halpert,
The Downtown Gallery,
32 E 51st Street,
New York, N.Y..

Dear Mrs Halpert,

I know how busy you are and I often think of you moving. All the stock and papers which have accumulated over years must now cause you such a terrible amount of work. But I am absolutely certain that as for everything you have done in your life, your new gallery will be a great success for you and for your painters and that in a troubled period such as ours, when a Mr. Rauchenberg gets the prize of the "Biennale de Venise" you, in your new gallery will as always in the past lead your painters to the true success and glory. I am happy and proud to see my painter Fred Ottesen with your team. and I am certain, that this time too, your instinct is infallible and that he will give you great satisfaction. Ottesen has spoken to me of the two letters you have written him. I am so happy to know that you have again sold one of his paintings and to a big collection. A good start!

Rattner is in our group show and gives an excellent impression. I am sending you herewith a list of his paintings on consignment but without the prices. The Rattners left for Italy and promised they would send them to me, but nothing as yet. Maybe you could do it? I know, dear Mrs. Halbert, how terribly busy you are and perhaps do I ask too much. If so, please excuse me, but should you find a little moment to answer me and give me those prices, as well as any documentation concerning Rattner himself, I would be extremely obliged to you. Also a reply to some of the questions I put to you in my letter of the 28th of May.

Our gallery will be closing from the 15th of July to the 1st of September, and as Ottesen has written you, we would be so happy to know before that date how many of his paintings and of which dimensions, you would like us to send you.

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listed in Exhibit A annexed hereto, as may be determined jointly by the Individual Donor and the Donee.

f. The Donee, upon signing of these presents, will set apart and dedicate a portion of its building to be used exclusively for the housing and display of the collection and additions thereto which shall be made as hereinafter provided. The portion so dedicated shall consist of the galleries marked 1 to 13, both inclusive, as indicated on the plan annexed hereto and marked Exhibit C. The Donee agrees that said area will at all times be reserved exclusively for rotating exhibitions of the collection and said additions thereto and that it will at no time be used for exhibitions of any other art or for any other purpose without the prior consent of the Individual Donor. In the event that an addition to the gallery is built or another part of the gallery could be used to better display the collections the collection may be moved to such addition or other part of the gallery, provided that the prior consent shall have been obtained from the Individual Donor to such removal and provided further that said area shall be used exclusively for the housing and display of the collection and will at no time be used for any other purpose without the prior consent of the Individual Donor.

g. The Donee will provide an independent entrance on E Street to the said area, which entrance will bear the name "The Gallery of Twentieth Century American Art"; will redesign, refurbish, renovate and air condition the said area in accordance with the plans and specifications as set forth in Exhibit D, which has been initiated by the parties for identification; and will complete all of the foregoing at its own expense

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in accordance with said plans and specifications by not later than two years from the date of this agreement.

h. At least twenty-five (25%) percent of the entire collection and said additions thereto shall be on public display at all times in The Gallery of Twentieth Century American Art, so as to present continuously a cross-section of American Art and of the artists whose works comprise the collection and said additions.

i. The Donee will employ at all times a specialist in American Art as Curator for The Gallery of Twentieth Century American Art who shall be previously approved by the Individual Donor (such approval the Individual Donor will not unreasonably withhold) to supervise the care and keeping of the collection; and will employ such additional persons and bear such additional expenses as may be necessary and proper in the opinion of the Donee for the preservation, maintenance, and exhibition of the collection and additions thereto.

j. If by reason of additional gifts and other acquisitions, the space and facilities assigned to The Gallery of Twentieth Century American Art,

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George Washington University Library
1100 North Washington Street
Washington, D.C. 20037

Very truly yours,

George Washington University
Library
1100 North Washington Street
Washington, D.C. 20037

Very truly yours,

George Washington University
Library
1100 North Washington Street
Washington, D.C. 20037

Very truly yours,

George Washington University
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Very truly yours,

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Library
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Washington, D.C. 20037

George Washington University
Library
1100 North Washington Street
Washington, D.C. 20037

CH
7/8/64

805 W. Woodlawn Ave.
San Antonio, Texas
July 7, 1964

Miss Edith Halpert
Downtown Gallery
32 E. 51st Street
New York City

Dear Miss Halpert:

I am writing to you at the suggestion of Mr. John Leeper.

I am wondering if you can sell a collection of thirteen original black and white drawings by Diego Rivera. If you are interested, I will send you the photographs.

What is your commission?

Hoping to hear from you,

Sincerely yours,

Leah Bruner

for to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 14, 1964

McFadden Studio
216 Washington Street
Burlington, Iowa

Gentlemen:

I am returning herewith the enclosed invoice received from
you.

We have never handled the work of Calder and have no idea
of what the bill refers to.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

The Paine Art Center

BOX 1097 OSHKOSH, WISCONSIN

Dear Miss Halpert:

Look! Ostrom has received a Citation
of Achievement from our city Council! Home-
town-boy-makes-good.

On August 29th our local paper will
print an entire page of his drawings and
paintings - of course I will send you a copy.

The Catalogue will be sent to you
in about 10 days. Thanks again - R. Gregg -

July 15, 1964

Mrs. Samuel Berlin
40 East 9th Street
New York, New York

Dear Mrs. Berlin:

I am writing to you in Mrs. Halpert's absence.

Although the Gallery is closed, as you know, one of us is here virtually all of the time Monday through Friday, and you may return the Lewandowski at your convenience. I suppose, just as a double safeguard, it wouldn't hurt to telephone ahead to let us know an approximate time when you might be coming in. Many thanks.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

The Corcoran Gallery of Art
Washington, D.C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

July 20, 1964

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

This is in further response to your letter of July 10th which was sent on to me in Maine.

I understand from our telephone conversation that the draft of the Deed of Gift prepared by Mr. Biegel is now in your hands. A copy of the draft was sent to Mr. Hamilton and he is now awaiting word from Mr. Baum as to his reaction.

The Trustees are anxious to take formal action on your magnificent donation as soon as we hear from all parties concerned as to the Deed of Gift. I am, of course, anxious to go ahead, and want to get this long drawn out business settled probably even more than you do.

The Deed, which I went over while still in Washington on July 7th, is practically a copy of the original one which your Mr. Baum prepared, so there should be nothing in it that you could not subscribe to. The only changes are those which were made as a result of the conferences with the Internal Revenue and they do not affect the substance of your intent.

You asked me to look into the matter of the 10% interest. We called Mr. Biegel's office and he stated as follows:

"Mrs. Halpert can, if she so chooses, give her entire interest in specific works of art. This interest would be the percentage (in this case 10%) of the entire gift. As now written, Mrs. Halpert would be giving an individual 10% interest in everything. If she decides to use the other method the Deed will obviously need to again be checked and possibly altered."

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July 16, 1964

W. S. Budworth and Sons
424 West 52nd Street
New York, New York 10019

Attention: Mr. Johnson

Dear Sir:

I am enclosing a copy of a letter to Beverly Sayth and Sons Ltd., who, after much research on our part, advised us that the shipment of the O'Keefe painting was made via Keating to you for delivery to The Downtown Gallery.

We learned just before from Keating that you have a receipt from Doris Bry. This rather astonishes me, as we had given no instructions for releasing the painting to anyone. Will you please advise me under what circumstances the release was made and also send me the receipt at once. Again, I cannot quite understand how this could have occurred without our permission.

Many thanks for your attention.

Sincerely yours,

EOH/tm

for to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

And so, my fond regards to you, Steve and Debbie. I hope to see you soon.

As ever,
John S. 1988

EGH/tm

P.S. Please let me know about the O'Keefe and whether you would want the Dove held through August or prefer to have it returned to you, which I think would be more sensible.

Thanks to Debbie, who wrote me the most charming letter, I called her on Sunday in the hope of addressing you, or rather where. I called her on the 20th, but no luck as he would be in New York on Wednesday and would then give me the information. In any event, here I go.

I checked with the O'Keefe in connection with the O'Keefe restoration and - because it is the show, summer season - the price for painting and gently forcing on the painting will be somewhere between \$250 and \$300. Only for someone who is the price for. When we have a job, they always ask at least twice as much. In any event, since this is the only organization O'Keefe trusts with his paintings, I would suggest that you go ahead, because nothing is a very important factor in preserving a painting, particularly these days, when the market is used. And seeing your little number, I would say that it is well worth the overpaid for maintenance. In all this, I don't think the O'Keefe's (I must say that this is one of the top examples in O'Keefe's career and that I'm very, very happy that the O'Keefe and the O'Keefe are "seers".

I examined the Dove and would suggest that you leave it alone, as there is just a bare section on the surface, which will not expand and as a matter of fact, is almost invisible. This is the kind of slight damage which remains as it and I would want considerably longer before taking any with this painting. On the other hand, if you want this mended, I would order it for the largest restoration, who has had a good deal of experience with Doves and won't be back from vacation until the end of August. However, I will abide by your judgment.

Today I finally got word to the effect that the hotel in which I had hoped to be housed is OK. It is involved in so many violations that all these months - time to be exact - that I have been playing the strategy-eyed role have been a complete waste, and now I am shifting gears and intend to go through with another deal, which in the long run might be considerably superior. In any event, I must get this over with, as this situation role has had a devastating effect on me. And all I am the issue, as I have, before the end of next week, you will see me popping up at Bessie's Bay with my fingers and nostrils. I will also have an opportunity to practice my Russian with Debbie. Much to my astonishment, I could read the script perfectly and am very greatly impressed with the one perfect sentence.

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25 Indian Road
New York, N. Y. 10022
(W1 2-3219)
July 21, 1964

CD 7/22/64
Director
Downtown Gallery
32 East 51 Street
New York, N. Y.

Dear Sir:

This note is from Earl Conrad, author of numerous books, and father of Myk-Erl, about whom I write.

Back in 1947 a six-year-old youngster, my son, had a month-long exhibition of thirty oil paintings at the Norlyst Art Gallery in your neighborhood. There was wide interest in the show and a national press occurred, with articles in The New Yorker, Coronet and many other magazines.

Mike painted until the age of ten, then put aside oils in favor of football, scholarship and other interests. He continued his interest in art, along with a developing interest in biology, and we didn't know whether he'd ever paint again. But about four years ago, when he was in his first year at Harvard, he did resume painting and he has been painting each summer.

Last year he graduated Harvard and he is now a medical student at Stanford University Medical School, with biological theory as his main interest.

But when he resumed painting he went in for large canvases: complicated and fantasy-wrapped themes which express a major concern of his, which he calls Cosmogensis: the genesis of man in the cosmos. His pictures, viewed by artists and laymen, excite extreme interest.

Several years ago The New Yorker, in quest of a follow-up story to its original "child prodigy" yarn of 1947, asked us what was happening and at the time we didn't think there was a sequel story. It is now clear that Myk-Erl, as he signs his pictures, is a most considerable painter.

There are several semi-mural size pictures about nine or ten feet across, which cannot be conveyed by Kodak shots or transparencies. There are also a few smaller pictures. It is not a numerous output. He paints one big picture a year and a few small ones.

Owing to Myk's early show and the full maturing of his promise; owing to the fact that I am widely connected in magazine, book and newspaper areas here in town, there is much I could do to aid in the promotion of a showing by him. I think that the timing, his age -- twenty-three -- is right.

We live about thirteen minutes away from your gallery, just off Broadway in upper Manhattan. I am pretty sure that if you can decide to visit our place and see these things you will realize you have chanced upon one of the most unique, original -- but comprehensible -- painters of the day.

Sincerely,
Earl Conrad

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SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

35½ EAST 68th STREET, NEW YORK, N. Y. 10021
(212) UN 1-9270

July 17, 1964

SKOWHEGAN, MAINE
(207) 474-8345

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Dear Edith


What a truly wonderful thing you have done in memory of Stuart Davis.

I think the awarding of the Scholarship should be more special than it's just going into our coffers and that being a part of the money we need each year.

When we're back in New York or when you're up here--and we certainly hope you'll make the Library Dedication--let's talk about it and how and where, etc. it will be awarded. In this way each year there can be announcements and some publicity that so and so has been awarded the Stuart Davis Scholarship.

If Bill were here, in the office that is, I know he would join in sending love.

Sincerely


John Eastman, Jr.
Director

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WILLIAM H. LANE FOUNDATION

LEOMINSTER, MASSACHUSETTS

Telephone
KEystone 4-8351

July 13, 1964

Mrs Edith,

I have been paid by the insurance company for damage done to the door painting and enclose check to the gallery to cover it.

I just learned a few days ago of Stuart's death. Samuely and I are both depressed by the news, as we know you must be too. We know nothing of it except what appeared in Time Magazine.

We look forward to seeing you during the summer. Love from us both
Edith.

July 6, 1964

Mr. Paul Love, Gallery Director
Dept. of Art, Michigan State University
106 Kresge Art Center
East Lansing, Michigan

Dear Mr. Love:

No doubt you have read reports of the sad event - Stuart Davis died last week. A few days before, he delivered a group of prints to us and I can offer you an excellent selection, including the only lithograph in color which he produced. However, the attorney for the estate requested that we hold off any activities in connection with his work until such time as he deems it proper to resume the regular routine. For your information, the Gallery closed on June 30th for the two summer months and, by the time we reopen after Labor Day, I'm sure that there will be some decision about permitting consignments and sales of Stuart Davis' work. Naturally, I will hold the prints he sent me for your consideration.

Sincerely yours,

EGH/tm

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IRVING GALLERIES

ASTOR HOTEL
932 EAST JUNEAU AVENUE

MILWAUKEE 2, WISCONSIN

BRoadway 6-5730

July 20, 1964

The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Edith:

Enclosed please find our check for \$4900.00 which covers the balance on the two Marin watercolors we acquired earlier in the year. I am very sorry that we are a little late in this final payment as I have been out of the country and just returned.

I want to note however, that the terms of the sale was a deposit of \$500 and the balance in 6 months. This would make this amount due on July 1. I don't like to be late with my obligations and hope that you will understand in this instance.

I am looking forward to seeing you on my next trip to N.Y.

Very truly yours,

Irving Galleries, Inc.


 Irving Luntz, Pres.

IL/fjs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

When you plan to be in the city within the next
two weeks, do give me a ring in advance so that we may get together.
Please keep well, and let me hear from you.
Very best regards.

July 10, 1964

Very best regards.

Mr. Edward Dight, Director
Munson-Williams-Proctor Institute
310 Genesee Street
Utica, New York

Dear Edward:

I was both pleased and shocked to hear from you. No one ever tells me anything. This is the first I've heard that you had been ill enough to be hospitalized. However, I'm pleased that you're back home and the doctor says that you are okay. Obviously, despite the popular belief that working in the so-called art world is a glorified snap, our work day - or the hours we put in - would ruin every workers' union in America.

While I was well aware that Stuart was a coronary case for the past two or three years and we kept very quiet about it, his sudden (and fortunately quick and painless) death was a tremendous shock. There is no one in the entire world whom I admired, or rather revered, as much as Stuart, both as an artist and a person. To think that his mother is still alive at 93 and that he had to go at 69. However, within two or three days I adjusted myself to enjoying his paintings again after this brief but continuous shock I felt when I saw one of his paintings. Not only the integrity, but the joy of visual and inner experience illuminates each of his works. One cannot be unhappy in the presence of his paintings. So much for that.

Of course, I am delighted that you acquired his THE PRESIDENT. This was a painting that he treasured and looked at frequently and it was only with considerable pressure that he agreed to have the painting cleaned and broke down his reluctance in relation to disposing of it. Indeed, you have a very handsome group, each complementing the other and introducing fresh facets, etc.

We have had several calls and letters regarding a memorial exhibition. Neither Roselle, his wife, nor I are quite prepared to cope with this idea, but of course it will be important and natural to honor Davis with an outstanding exhibition of this character. Because of his association with New York as the major source, it seems fitting to open in this city, and possibly send on the show to several other locales. You are a dear to consider lending your group of his paintings and I will keep you informed as to future plans as soon as I can discuss the matter with Roselle.

While the Gallery is officially closed during the months of July and August, there is so much to be done here that I am spending a good deal of time in New York. However, after I return from a weekend in Shelburne, Vermont next Monday, I will try to organize the many tasks to make it possible for me to have a long weekend regularly - and of course in Newtown. In any event, all mail addressed here reaches me promptly and I have not arranged for a for-

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

General Board of Evangelism

The Methodist Church



1908 GRAND AVENUE
NASHVILLE 5, TENN.

July 22, 1964

Miss Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

We are happy to send you five copies of the catalog for
The Gospel In Art exhibit during the National Convocation
of Methodist Youth at Purdue University. We appreciate
your help in this effort.

We do not know at this writing how many extra copies may be
available, but we hope to be able to fill requests for
modest numbers of them after the exhibit.

If you have prepaid express charges for shipping and have
not submitted them yet, please send them to: Art Exhibit,
National Convocation of Methodist Youth, 1908 Grand Avenue,
Nashville, Tennessee 37203.

Sincerely yours and His,

Howard W. Ellis
Howard W. Ellis

HWE/wk

*Had we pay?
pl net*

Prior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

2.—Unless otherwise stated it is a condition (a) that the work can be conveniently carried out by means of adequate staircases and doorways (b) that there is a suitable and practicable road with approach for Tick Contractors' vehicles to the point of the building in and from which the goods are to be removed and (c) that the goods are to be delivered not above ground level. If such conditions are not fulfilled no extra charge will be payable.

3.-Every endeavor will be made to carry out the work at the time desired but THE CONTRACTORS shall not be liable for any loss from any cause beyond their control, e.g., delay in railway, road or sea transit, mechanical breakdowns, forces of weather or labour troubles.

8-Refueling the outboard is not taking down or putting up of terminals and fixtures, gas, electric or water fixtures, or bilge pumps; the relaying or filling of gaspots or dome coverings; the refilling of the outboard's gas tank; or the replacement of gaskets, but if such work or any other work is done these conditions apply thereto and an extra charge will be payable.

7. When a contract is made for a specified quantity and additional goods are required and/or replacement an extra charge will be made, and all these conditions shall apply.

8—Unless otherwise agreed in writing, the YORK CONSIGNEE'S charges shall be due and payable before the goods are removed; or, in the case of goods stored or reserved for packing prior to the delivery to the consignee, before the goods are removed; and if such charges are not paid by the consignee, the consignee shall be liable for the same, and the consignee, except as to any specific item immediately pointed out in writing, his claim shall be null and void in respect of any item not included in the inventory or receipt.

10. The CONTRACTOR shall have a general lien upon all goods in his possession for all moneys due to or claimed by him from them, and if part of the goods has been delivered, removed, disposed of or sold. The CONTRACTOR shall have a general lien upon the remainder of such goods for such moneys and liabilities incurred by them. The CONTRACTOR shall be entitled to charge warehouse rent on or about the COMPLETION date. If any goods are not delivered by the COMPLETION date, the CONTRACTOR shall be entitled to charge warehouse rent on or about the date of delivery of such goods.

11.—Charges for warehousing shall be due and payable as stated and shall be exclusive of the cost of removing, packing, stowing away or unstowing and/or delivering for all of which services the User/consignor shall be entitled to make a charge.

12. - **REBATE** This Rebate shall be put to any costs, charges or expenses in connection with any order made by a third party in respect of any goods removed, packed, or warehoused or pay any delivery charges and the cash shall be put to any liability under statute or otherwise or put to any expense in recovering any charges due to them the sum shall be recoverable from the customer.

14.—At least seven clear days' notice shall be given to The Contractors before the removal of any goods from the warehouse, except within three weeks of the usual quarter days, when a new lease is taken in succession.

THE CUSTOMER'S OBLIGATIONS: The customer shall not be allowed to deliver from the warehouse any goods without (i) production of the inventory sent by TUK CONSA to the customer and (ii) an order in writing signed by the customer, who, or whose agent, shall be required by TUK CONSA to be present at the time of delivery and give a receipt for the goods.

(b) (4) THIS CONTRACTING PARTY SHALL BE RESPONSIBLE FOR THE PROTECTION OF THE PROPERTY OF THE OTHER PARTY.

(c) In the event of goods being so lost or damaged, The Commission shall be at liberty to take whatever steps they think necessary to try to recover or salvage the goods and all expenses of the Commission recoverable by them from the customer.

16.—**THE CONTRACTORS shall not be liable for loss of, failure to produce or damage to (wherever caused) (a) any goods during transportation to or from local or ferry and terminal by water whether dock or otherwise, or (b) any articles by warehouse or drawers or in any package, bundle, case or other container not both packed and suggested by THE CONTRACTORS' employees (c) jewelry, currency, bonds or other valuables, (d) any articles, materials or merchandise, or (e) to a vehicle while enroute (f) goods removed from or into premises where there are other workmen unless a detailed release is given by the shipper.**

17.—The liability (if any) of THE CONTRACTORS for any loss, failure to perform or damage shall be limited to either (a) the cost of repairing or replacing the damaged or missing article or (b) to 5% of the contract price, whichever is the smaller, and shall not extend to any consequential or other loss or damage.

the Contractor is responsible to the Owner for the cost of the goods and the cost of the labor to effect replacement against fire or for any greater loss or damage. Liability (if any) for damage to premises, private roads, ditches, bridges, or contents is also limited to the amount and the contractor shall indemnify the Contractor against all claims, costs, charges and expenses beyond that sum.

12.—All claims for damage to or loss of or failure to produce any goods shall be made in writing (time being of the essence of the contract) as to goods removed from THE CONTRACTOR'S warehouse by any persons other than THE CONTRACTOR at the time the goods are removed. (4) In all other cases within three days after delivery of the goods alleged to be damaged or in the case of goods removed from the warehouse, within three days after the time when the goods should in the ordinary course have been delivered, unless or with other goods.

10. A claim shall not be made the reason for denying payment of any moneys payable to or liabilities incurred by THE CONTRACTOR.

23.—If any dispute, difference or question shall at any time hereafter arise between the parties hereto or their respective representatives touching any claims or commercial matters between the parties hereto or their respective representatives, the same shall be referred to the arbitration of a single arbitrator to be agreed by or on behalf of the parties hereto, and the award of such arbitrator shall be final and binding on the parties hereto and their respective representatives.

The arbitration shall, unless otherwise agreed, be held in the town in which The Contractor's office from which the contract was awarded is located.

24. If any sum due to THE CONTRACTORS is not received by two years in arrears, or if any goods stored on the premises are not sold or disposed of within the period of two years, then the CONTRACTORS shall be deemed to have accepted the same and shall be bound to sell the same at public auction, and in the case of failure to receive the goods and pay charges, without further notice, have full power to open and remove any part or the whole of the property and at their option sell the whole or any part thereof and THE CONTRACTORS may apply the proceeds of sale in satisfaction of the sums due to them.

all expenses incurred in the foregoing shall be paid by the Contractor. The Contractor shall be released from all liability whatsoever in relation to the goods sold. If the Contractor elects to sell part only of the goods they shall be at liberty to dispose of the remainder of the goods in any manner they may see fit. The Contractor shall be responsible for the proper sale of the goods remaining and without any further notice must cause to be sold the remainder of the goods and apply the proceeds as before.

[illegible]

34. The Contractor shall be responsible for the goods until they are delivered to the place specified in the contract. The Contractor shall be responsible for the goods until they are delivered to the place specified in the contract. The Contractor shall be responsible for the goods until they are delivered to the place specified in the contract.

25.—TICK CONVEYANCES are hereby authorized to pay any money payable to any person connected with or dependent upon the goods and services sold hereon by the consignee or consignor who brings the goods to be stored and all such payments shall be repaid to THE COMMISSIONERS by the customer.

26.—In case of any kind done by Tick Conveyances whether in relation to the goods (e.g., packing, unpacking or tying any article, unloading, examination, breaking, re-stacking, delivery, &c.)

57.—All the above conditions shall apply in any work done in relation to the said furniture and effects whether by way of removal out of, or re-delivery from the warehouse or otherwise whatsoever and shall be incorporated in any contract which may be entered into with regard to such work or in relation to such furniture and effects.

Copyright

July 23, 1964

W. S. Badworth and Sons
424 West 52nd Street
New York, New York 10019

Gentlemen:

Would you be good enough to pick up several paintings here at the Gallery next Tuesday, July 28th, to be delivered to the studio of George L. K. Morris at 1 Sutton Place South.

Mr. Morris will not be there, so please note the following procedure. It will be necessary to go first to the front doorman and have him unlock Mr. Morris' back door in order to let you in through the back door. Also, please be sure that the paintings are put in Mr. Morris' studio and not left in the back hall.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller

C: George L. K. Morris

July 16, 1964

Mr. David L. Hanson
Wilson and McIlvaine
120 West Adams Street
Chicago, Illinois

Dear Mr. Hanson:

In Mrs. Halpert's absence I am writing to you to ascertain
whether any of the Storrs sculpture was sent to us in care
of the Hayes Warehouse. I have had word from them that a
group of heavy crates has arrived from Chicago.

We do not wish to unpack anything until the Fall and, al-
though I know that Mrs. Halpert did not expect Mrs. Borg
to send any of the works this early, I hope that you can
tell us whether or not these crates may indeed be from her.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

sent f.u. card
7/28/64

July 16, 1964

Mr. Laurence Schmeckebier
Dean, School of Art
Syracuse University
Syracuse 10, New York

Dear Mr. Schmeckebier:

Thank you for your letter.

Frankly, I have never been quite so confused about a transaction. Your Bookkeeping Department and Mr. Piskor have written to me on several occasions requesting changes in billing. We have followed the latter's instructions and sent a credit to him personally for the Kuniyoshi drawings. These were paid for by the University and that matter is now straight. However, I have had several letters from the Administrative Secretary, Gladys Leiter, to send a new invoice, making it out to the Lowe Art Center. This letter, as you know, was answered, with a copy sent to you. Before changing the name on the invoice, I would like to get the matter clear.

In any event, the three payments as indicated will be satisfactory, although I was under the impression that this was to be done in two installments. Thus, you may send your first check in at the end of this month and we won't bother you again until July 1965 and July 1966.

I shall be grateful if you will advise me whether or not - and if the former, how - to rewrite the invoice, which was made out to the School of Art, Syracuse University, Syracuse, New York.

While the Gallery is closed for our customary vacation and will not reopen until after Labor Day, all mail addressed here will reach me promptly. If you should be coming to New York and will let me know well in advance, I will be very glad to meet you at the Gallery, since I am obliged to come in for a day or two each week.

Sincerely yours,

EGH/ta

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 21, 1964

Mr. Nicholas Minginourch
Box 110 Walnut Hill
Frenchtown, New Jersey

Dear Mr. Minginourch:

I am at the Gallery attending to some bookkeeping details and find your bill for the sum of \$76.50. Before making out a check, I would very much like to receive a detailed bill per diem, explaining the amount listed. According to the records I have, you arrived at the Gallery on July 9th at 1:30, equivalent to $\frac{1}{2}$ day, plus 2 full days on July 10 and 11. Will you please send this to me promptly, so that I may prepare a check for Mrs. Halpert's signature when she comes in.

Sincerely yours,

Adale Rosenstein

July 21, 1964

Mr. James W. Mellers
Albert R. Lee & Co., Inc.
90 John Street
New York, New York 10038

Dear Mr. Mellers:

Mrs. Halpert has asked me to tell you that, although she mailed the General Release forms in connection with the Brerley School on July 6th, she has as yet not received the check.

Please note, also, that this check should be made out to The American Folk Art Gallery, not to The Downtown Gallery.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

LAW OFFICE OF
S. JAMES ROBBINS
DOBBS FERRY, N. Y.

OWENS 3-0082
-2-

July 27, 1964

Jack G. Friedman, Esq.
LESTER A. HARRIS
JOHN T. McCORMICK, JR.

the sum of \$2,250.00 pending delivery of
possession and to insure payment of the
\$25.00 per day amount for use and occupancy
up to November 1, 1964.

Please evidence your consent to the foregoing by
signing and returning the enclosed copy of this letter.

Very truly yours,

Edith G. Halpert

Agreed to:

ARCHBISHOPRIC OF NEW YORK

By: Terence Cook
Secretary

COPY

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mrs. E.G.H.

-3-

July , 1964

portion of each year as is represented by the undivided percentage which it owns during such year. For example, in 1968, when Corcoran owns 50% undivided interest in all the paintings, it would be entitled to possession of all of the paintings for 50% of the year.

When I saw you at the Gallery about three weeks ago, which was after the ruling was issued, you stated you wanted to go back to your original agreement, whereby you reserve a life interest in all of your paintings and deduct the value of the 10% remainder interest which you give each year. I then told you, as Mr. Biegel previously told you, that this would not permit you to take a deduction for your 10% remainder interest given after July 1, 1964. You stated that you believed otherwise because of the releases from galleries which you had received. I suggested that we clear this in a conference call with Mr. Biegel. The next day we had the conference call. I stated at the outset that you desired to go back to the original agreement whereby you retained a life interest in the paintings and gave each year an undivided 10% interest. Mr. Biegel again stated that this would not permit deductions to be taken after July 1, 1964. You stated that this was not what you intended and desired, and that you desired to keep the paintings for a short period each year. Mr. Biegel then said he thought this could be worked out under an arrangement whereby you gave a 10% undivided interest in the paintings each year. You said that would be fine and asked him to draft the necessary provisions to accomplish this. This is where the matter now stands.

I want to explain why the original plan could no longer work as a result of enactment of the 1964 law. The law states that if you make a charitable contribution which consists of a future interest, it will not be deductible. Under the original arrangement, you were to retain a life interest in all the paintings and each year you were to make a gift of a future interest, represented by 10% of the remainder interest. The new law prevented the gifts of the remainder interests from being deductible. This could not be avoided by your making the agreement prior to July 1, 1964. It is true that if you made an agreement prior to July 1, 1964 whereby you retained a life interest in all the paintings and gave the entire remainder interest to Corcoran immediately, you would be entitled to deduct in 1964 the value of the entire remainder interest. However, this would not permit the ten year spread-out of the gift

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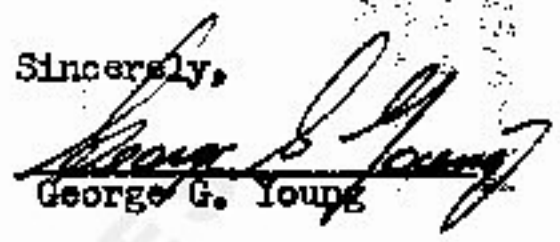
rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

July 21, 1964

Dear Mrs Halpert:
Being a admirer of John Marin's work

I painted this watercolor, know you also
admire him I am sending it to you if you
care to have it. I would appreciate your
comments on my work.

Sincerely,


George G. Young

GEORGE G. YOUNG

July 14, 1964

Miss Margaret Canty
Secretary to Mr. Hunter
Rosa Art Museum
Brandeis University
Waltham 54, Massachusetts

Dear Miss Canty:

Mrs. Halpert, also, is away, but before she left, she asked me to thank you and Mr. Hunter for the twelve copies of AMERICAN MODERNISM - THE FIRST WAVE.

She is most grateful and, I am sure, will be in touch with Mr. Hunter, probably in the Fall.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

July 20, 1964

Mr. William E. Steadman, Director
University Art Gallery
The University of Arizona
Tucson, Arizona 85721

Dear Bill:

I dropped in to the Gallery and found your very nice note.

It was really a great pleasure to see you on my own home ground, although at this moment I would much prefer to be in Arizona, where at least you don't have the humidity percentage of this area.

I have been going through our files of photographs, but find it rather inadequate. Shall I send you what is available now or wait until just before your deadline (please let me know the date right away.) Our photographer, who has all the negatives, is on his vacation, making it impossible to get the many fill-ins necessary. However, I am under the impression that there is no great hurry, but would like to have the definite date of your show and of the catalog deadline. I promise that I will not wait until the last moment, but will do the best I can as promptly as possible.

Have you had an opportunity to show off the Audubon film? I'm eager to learn about the reaction.

And so, have lots of fun, but keep on hatching brilliant ideas in between. Best regards,

Sincerely yours,

BOH/tz

P.S. Although the Gallery is closed for the two summer months, all mail addressed here will reach me.

July 20, 1964

Dr. Rolf Linnenkamp
Hartmannstr. 107
8 Munich 9, Germany

Dear Dr. Linnenkamp:

On July 1st, in reply to your cable and letter, both dated June 16th, I supplied the information you requested regarding the bank transfer (to The Chase Manhattan Bank) in payment for the Max Weber painting. What with automation in all banks, we have experienced several errors on their part and I am therefore writing to ascertain when you executed the bank transfer, so that I may be able to trace it without too much ado. I will be most grateful for your cooperation.

My very best regards to you and Mrs. Linnenkamp.

Sincerely yours,

EGH/tm

Via Registered Mail
Return Receipt Requested



RÅDHUSET, KGS. LYNGBY . TELEFON 8730 00. LOKAL 208 . POSTGIRO 33220

20. 7. 1964

Director Mrs. Edith Gregor Halpert.

Just received the letter from our Lord-Mayor
I hurry to send it to you.

Sincerely yours

Ida Groot
Secret.

July 6, 1964

Mr. Richard F. Howard, Director
Birmingham Museum of Art
Oscar Wells Memorial Building
8th Avenue and 20th Street, North
Birmingham 3, Alabama

*Call
Victory
6000*

Dear Dick:

Thank you for your nice letter.

I was pleased that there is no hurry about the shipment, as everyone I have called regarding borrowing the bronze cast has disappeared, but surely by the 15th of August, I will know exactly what is available, unless you have to know prior to that time. If so, I can assure you of obtaining Zorach's VICTORY, as the cast is right in the Gallery at the present time and the CERES can be shipped directly from Chicago, as John Storrs' daughter will return from Europe before the 1st of August and will attend to that. Thus, there will be no problem whatsoever. However, do let me know when you must have the material for your catalog and the deadline for the shipping.

It was good to see you and I wish your visits to New York were more frequent. Meanwhile, my very best regards.

Sincerely yours,

ROH/tm

P.S. While the Gallery is closed during July and August, all mail sent to the above address will reach me.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

interior scene, a seated
portrait of Elbert Hubbard
which pleased the donor.

Sincerely

Mary F. Williams

THE MUSEUM OF FINE ARTS

July 24, 1964

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York, New York 10022

Dear Mrs. Halpert:

Your "bad news" letter was received yesterday. The copy intended for Mr. Sweeney was forwarded to him by air mail.

The essentials of the letter were extracted and sent to Mr. Sweeney by cable. I now await his reply.

As soon as there is word, which should be shortly, I will let you know the shipping details, as you suggest, by wire. When the painting is shipped it will be sent to you in care of W. S. Badworth & Son.

Very truly yours,

Edward B. Mayo
Edward B. Mayo,
Registrar

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July 15, 1964

Mr. Allen G. Hurlburt
Look Magazine
488 Madison Avenue
New York, New York 10022

Dear Mr. Hurlburt:

As you may know, the Gallery has been closed for several weeks and will not reopen officially until after Labor Day.

Among the papers that have piled up was your confirmation for billing the Ben Shahn drawing of GANDHI at the price agreed upon. I finally reached Ben today and passed on your message regarding acquiring the drawing for the magazine. He and Bernarda (his wife) feel very strongly about this drawing and would like to retain it as the only large example and of a favorite subject. Perhaps later on I can break him down. He also objected strenuously to the proviso that Cowles Magazines Inc. would have complete world-wide publication rights in all media of communication. This is, in my experience and in his, an unusual request. It is customary, in each instance, to limit the reproduction rights to a specific issue. Occasionally permission is granted for some other purpose, but this must be arranged for in advance and countersigned by the artist and the gallery. Obviously, there is some mistake in this connection and therefore I am not enclosing our invoice until we straighten out the matter. If you will leave word at my office indicating when I may reach you by telephone, I will be glad to do so. Otherwise, you might send me a note, as all mail addressed here reaches me fairly promptly.

I also thought you might be interested to learn that we have photographed several of the paintings of the ASSASSIN series by Robert Osborn. The photographer was dashing off on his vacation and delivered just two of them, but all the paintings are in our possession at present.

I look forward to hearing from you shortly.

Sincerely yours,

BOH/em

LAW OFFICES OF
RUBIN, BAUM & LEVIN

MAX J. RUBIN
FREDERICK BAUM
ABRAHAM G. LEVIN
JACK G. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL
FREDERICK M. MINTZ
RONALD GREENBERG
PAUL S. MILLER

598 MADISON AVENUE
NEW YORK, N. Y. 10022
PLAZA 8-2700

July , 1964

Mrs. Edith G. Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York, N.Y.

Re: Downtown Gallery - Gift to Corcoran

Dear Edith:

Our telephone conversation Thursday showed that you are confused on this question of the new law and I would like to try to clarify this for you.

The original agreement with Corcoran provided for you to retain a life interest in your paintings and to give to Corcoran an undivided 10% remainder interest in the year the agreement was signed and an undivided 10% remainder interest in each year thereafter, retaining at all times to yourself the life interest. You wanted to retain the life interest so that you could retain possession of the paintings as you desired, and could lend them to the Corcoran as you desired.

This original plan would have permitted you to deduct the value of the 10% remainder interest which you gave each year during the ten years, which was what you desired. However, the new law passed in 1964, provided that a gift made by you after July 1, 1964 of a remainder interest would not be deductible. This meant that the original plan would not work because the transfers which you would make in 1965 and subsequent years of your 10% remainder interests would not be deductible.

Mr. Biegel informed you of the foregoing and after you discussed it with him, you agreed with him to change the plan so that you would agree to make gifts of an undivided interest in 10% of the paintings each year, without

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RANDOLPH-MACON
WOMAN'S COLLEGE

LYNCHBURG
VIRGINIA

DEPARTMENT OF ART

June 20, 1964

Dear Mrs. Halpert,
I return this
photo of Dave's Gladioli, in
case you should need it. We
finally bought a Wm. M. Chase



Sheraton-Atlantic Hotel

567 Sanson St
Kailua Oahu,
New York, N.Y. Hawaii

July 28, 1966

Dear Mrs. Walpert -

You were most kind with your valuable
time on me during my short stay in New York.

The experience for all of us in this big city will
give us a better perspective in our daily lives
as we live it daily in the Pacific.

I shall contact Jim Foster when I return
to Hawaii do as you recommend.

Isami's last letter of June 17, 1964
gives his address as
Go NAOYA KUROKAWA
P.O. Box 9
YAMASHINA, KYOTO
JAPAN

I read the untimely death of Stuart Davis.
Somehow, I get to miss these artists then
you. You must feel a great loss -

Very truly yours

Bert Foley

Dear Edith:

Your niece has been unable
to come for dinner - but promises to
do so when she's finished with her tests.

The enclosed was in our local

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THE DOWNTOWN GALLERY

STATEMENT

7.15.64 19

32 EAST 51 STREET • NEW YORK
Telephone: Plaza 3-3707

Dr. Milton Kramer

STATEMENT

DEBIT

12.5.61 #9560 \$1,351.88

CREDIT

3.12.62 \$ 50.00
4.6 100.00
6.8 100.00
12.3 150.00
3.15.63 50.00
11.15 751.88
6.5 99.18

credit balance
transferred
from acct. of
Mrs. Kramer

50.82

\$1,351.88

July 7, 1964

Mr. E. Robert Hunter, Director
Norton Gallery and School of Art
Pioneer Park
West Palm Beach, Florida

Dear Mr. Hunter:

Mrs. Halpert has asked me to drop you this note to tell
you that the Stuart Davis LANDSCAPE WITH DRYING SAIL is
priced at \$7500.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
artwork is living, it can be assumed that the information
may be published 50 years after the date of sale.



THE UNIVERSITY OF ARIZONA
TUCSON, ARIZONA 85721

UNIVERSITY ART GALLERY

July 6, 1964

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

My dear Edith:

I imagine this letter will find you in retreat at your summer home in Connecticut. It should also find you relaxed and enjoying, I am certain, a well-earned vacation.

May I take this opportunity to thank you for your cordiality and hospitality and for the time you devoted to me. On the whole, the trip to New York was most successful, thanks to your efforts. I will look forward to hearing from you and to having the photographs of the items in which we were interested for the bird exhibition.

With warm regards,

Sincerely,

Bill
William E. Steadman
Director

WES:mmm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ALBION COLLEGE

ALBION, MICHIGAN

At Dept.

Bay View, Mich
21 July 64

Dear Mrs Halpert -

Thank you for your letter of
the 6th which followed me up north.
Since I'll be here until Sept 1. we
had better withhold consideration of
the John Marin drawings and the
Shahn serigraphs until fall.

— when I would be happy to
have you send them and/or the
photographs in approval.
You might be interested to know we
have 3 Marin etchings in our col-
lection:

Amsterdam - very beautiful light

Manhattan - The Steel-faced flat

St Germain des Pres - fine early example.

Just after the war Mr Stieglitz
— perhaps in sympathy with a
returning soldier — offered me (as
a private citizen) a choice of a Marin from
a group of 30 or 50 — at 100⁰⁰. What a
fool I was not to get one! I consider
meeting Mr Stieglitz — and Mr Marin there
— a rare privilege to remember.

Again, I want to say how

RUBIN, BAUM & LEVIN
588 MADISON AVENUE
NEW YORK 22, N.Y.

July 24, 1964

Herman C. Biegel, Esq.
Lee, Toomey & Kent
1200 Eighteenth Street, N.W.
Washington, D.C. 20036

Dear Mr. Biegel:

Mrs. Halpert would appreciate it if you would send to her copies of Exhibit A and Exhibit B which were attached to the letter to the Commissioner of Internal Revenue dated February 24, 1964. She will have to review these lists to reflect changes, as previously discussed.

Mrs. Halpert has advised me that with reference to the gift of paintings owned by her, she desires to provide that she will give each year all of her interest in specified paintings, which paintings would be worth approximately one-tenth of the value of all the paintings which she is giving. I referred to this in my letter of July 10, 1964 to Mrs. Halpert, copy of which I sent to you. To accomplish this, an arbitrary figure would be assigned to each painting reflecting their comparative values and she would agree to give each year paintings equal to approximately one-tenth of the total arbitrary amounts fixed. This will avoid problems as to right to possession of the paintings as between her and the Corcoran which would necessarily be involved if she gave each year an undivided one-tenth interest in all of the paintings.

Mrs. Halpert has also stated that she would like to have the gift by Downtown Gallery, Inc. on the same basis as her personal gift as outlined above. Thus, it would be provided that Downtown Gallery, Inc. would likewise give each year all of its interest in specified paintings worth approximately one-tenth of all of its paintings being given to Corcoran.

It will be necessary, as previously discussed, that a supplemental letter be sent to the Internal Revenue Service setting forth the foregoing changes, as well as certain further clarification as previously discussed.

Very truly yours,

FB/ias

cc: Mrs. Edith G. Halpert

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

LAW OFFICES OF
RUBIN, BAUM & LEVIN

MAX J. RUBIN
FREDERICK BAUM
ABRAHAM G. LEVIN
JACK G. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL
FREDERICK M. MINTZ
RONALD GREENBERG
PAUL S. MILLER

598 MADISON AVENUE
NEW YORK, N.Y. 10022
PLAZA B-2700

July 24, 1964

Mrs. Edith G. Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Dear Edith:

Enclosed is copy of letter of even date to
Mr. Herman C. Biegel.

With best regards.

Sincerely,

Fred

FB/las
Enclosure

Mrs. E.G.H.

-4-

July , 1964

as you desired. It would have permitted a five year carry-over which I mentioned to you, but you did not desire this because it would not accomplish the ten year spread.

The releases which you received from galleries did not state otherwise. They merely stated that if you made a gift before July 1, 1964 and retained the life interest, you could still get a deduction for the value of the remainder interest given immediately. But this had nothing to do with what we were trying to accomplish, which was to spread the deduction for the remainder interest over ten years. Thus, the release which you sent me from the Detroit Institute of Arts stated:

"Such gifts remain deductible if made by June 30, 1964, where the right to possession and enjoyment is reserved for the life of the donor, or in the case of a joint gift for the life of the donor and his or her spouse, and such right is non-transferable (except to the charitable donee)."

This only refers to a gift before July 1, 1964 where you give the entire remainder interest immediately so that you do not run into any question as to a gift of a remainder interest after July 1, 1964.

Hence, you could not accomplish what was provided in the original agreement by having had it executed prior to July 1, 1964. This is what Mr. Biegel told you and what I have been telling you. The question is what arrangement to make now. The arrangement outlined in the quotation from my letter of February 24 set forth above was stated by you at that time to be satisfactory. It would require you to give all of your interest in specified paintings each year worth 1/10th of the value of all the paintings. You then stated that this would not hamper you because you would give away in the earlier years the paintings you did not need to keep possession of. It would not hurt Corcoran because you could lend them for such periods as you desired the remaining paintings which you had not yet given to them. To accomplish the foregoing, we could assign an arbitrary figure for each painting based upon a maximum of say 100. You would agree to give each year paintings equal to 1/10th of the total arbitrary amounts fixed, with possibly some leeway as to the 10% so that you would not have to give exactly 10% but approximately that amount. The alternative to the foregoing is for you to agree to give an undivided

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

THE PURITAN SPORTSWEAR CORP. ALTOONA, PA., 15803 PHONE OW 5-6664 CABLE ADDRESS: PURALTO, ALTOONA

PURITAN

July 21, 1964

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

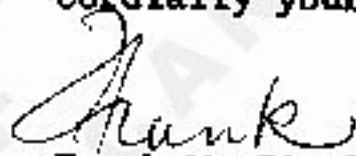
Dear Edith,

Enclosed herewith you will find a check for \$3500
covering your invoice of last week. I'm rushing this to you as
I know that you urgently need the money.

I was pleased that we took the opportunity to stop
before we left New York. Mr. Shahn shall have a particular place
of honor hanging on a wall in the living room.

Rose joins me in sending our very kindest regards.

Cordially yours,


Frank M. Titelman

en

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rice to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

- 2 -

he is reaching even the youngsters today.

I trust you will be interested in this project and can also send me several photographs of the paintings referred to in the letters selected for publication. May I hear from you?

Sincerely yours,

Mr. Paul Woodring, Editor
Educational Department
Saturday Review
230 Fifth Avenue
New York, New York

EGH/tm

P. S. The Gallery is closed during July and August, but all letters addressed here will reach me. Recently, during a conversation with Katherine and the artist that you might be interested in some fascinating material I have received from Charles Sheeler, the eminent American artist.

I have assiduously followed the educational department in the past two years and it occurred to me that you might be interested in this material to demonstrate the fact that there are youngsters whose creative instincts are stimulated by a teacher and whose response to the teaching is positive.

A photograph of a letter received from J.C.B. is enclosed. This is self-explanatory. If you wish, I will send you a selection of the many letters written by these 8 to 10 year old children. They are utterly fascinating. For instance, and I quote

Dear Mr. Sheeler,
I love your paintings, especially the one that had buildings at a wrong-eye view, and the realistic drawing of a cat on the chair, because it's a limited palette, and because of the shadows and the texture of the cat's fur.
I always recognize your paintings, because they're usually just perfect and they give me a quiet feeling, and a lonely, deserted feeling.

Yours truly,
Carol Jean Rogers of the
University Elementary School

(age 9)

An excerpt from Vivian Gilbert's letter (age 9): "The absence of people in your pictures makes your pictures stand out more."

The collection of letters was of great significance to Charles Sheeler, who has been hospitalized for the past four years as a result of a serious stroke and therefore unable to continue his painting career. He found it most gratifying to learn that

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36, AVENUE MATHIGNON
PARIS 8^e

TEL. : ELY. 28-18

R. C. SEINE 87 B 12.508

We would then act accordingly immediately.

Please forgive me for troubling you at such a difficult time for you .

I wish you very good luck in your new gallery, and convey my warmest wishes,

Devotedly yours,

Mina Griliches
Mina Griliches.

P.S. On receipt of your prices
we shall immediately forward
another list.

M.G.

note to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

JACOB SCHULMAN
38 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

July 10, 1964

Dear Edith,

I have run out of copies of "Love and Joy About Letters" by Ben Shahn. Would you be kind enough to send me four copies if you have them available; if not, I will try to get them through one of the book shops.

I trust you are well, and with kindest regards, I am

Sincerely,



Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 21, New York

6 - 4 to him
2 to us

SMITHSONIAN INSTITUTION
WASHINGTON 25, D. C.

July 6, 1964

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We have just completed our plans for circulating the exhibition, AMERICAN PRIMITIVE WATERCOLORS, to which you have so generously lent works from your collection, and would like to thank you in person for helping to make this fine group of American folk art available.

For the catalogue and publicity purposes, we would like to have a photograph of each item in the show. Would you be so kind as to send me one of each of your pieces, if you have any available? We will need it as soon as possible.

As Mrs. Black may already have told you, she will open the exhibition at the Rockefeller Folk Art Collection this September. The Traveling Exhibition Service will take the show over on October 31st, 1964. As our budget depends on our obtaining nine showings, we hope you will agree to our keeping your works through October, 1965, so that we may have a full year's loan. The show will be dispersed promptly, after the last booking. I earnestly hope this short extension will be agreeable to you, and in the meantime I send you best wishes, and warmest thanks for your generous cooperation.

Yours sincerely,

Nancy Curtis-BF

Nancy Curtis,
Acting Assistant Chief
Traveling Exhibition Service

NC-NC

Not to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CABLEGRAM JULY 23, 1964

DR. ROLF LINNENKAMP
HARTHAUSERSTR. 107
8 MUNICH 9 GERMANY

ACKNOWLEDGING RECEIPT OF FULL PAYMENT FOR WEBER. MANY THANKS
AND REGARDS.

EDITH G. HALPERT
DOWNTOWN GALLERY

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CARNEGIE INSTITUTE OF TECHNOLOGY
SCHENLEY PARK
PITTSBURGH 13, PENNSYLVANIA

DEPARTMENT OF
PAINTING, DESIGN AND SCULPTURE

TELEPHONE: 621-2800
AREA CODE 412

22 July 1964

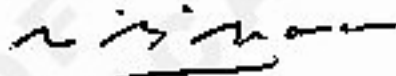
Dear Mrs Halpert,

Well, this is going to be difficult perhaps because I shall be in New York only on the 3rd and like most people from out of town have plans for doing two or three things every minute.

I think it will be best if you suit your own convenience and tell me when to be at the gallery, my other plans being flexible. My own preference would be for late morning or early afternoon but I can really be there whenever you suggest and then work my other plans around that anchor point.

If anything arises to block you, leave word for me at your gallery. I'll be in that neighborhood anyway snooping around the MMA.

Sincerely,



R. B. Bezman
Exhibition Chairman

rise to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Nov. 1st 7th
Oct. 1 info.
8-10
Signature

MICHIGAN STATE UNIVERSITY EAST LANSING

DEPARTMENT OF ART

July 9, 1964

Ms. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Ms. Halpert,

I have been so busy moving from here to there and back again that I have not kept up with the news. Your letter of July 6 mentioning Stuart Davis's death therefore came as a complete surprise to me.

I am glad that the honors he recently received were given in time.

If I were to be in New York toward the end of August, would there be any chance of seeing the prints then, or does CLOSED mean absolutely and positively CLOSED?

Incidentally, are any of the small early prints of Max Weber still available?

Sincerely yours,

Paul Love

Paul Love

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

HERMAN C. SIEGEL
THOMAS E. JENKS
C. RUDOLF PETERSON
JOSEPH G. BLANDI
VALENTINE BROOKES
VINCENT H. MALONEY
GEORGE P. LAMB
RALPH S. DAYTON
JOHN P. LIPSCOMB
ALFRED M. OSGOOD
JOHN A. CARDON
JOHN M. SKILLING, JR.
GEORGE W. BEATTY
CARRINGTON SHIELDS
HERBERT L. AWE
RALPH I. PETERSBERGER
WILLIAM T. GIBB, III
MALCOLM D. MAC ARTHUR

COUNSEL
FLOYD F. TOOMEY
FREDERIC P. LEE
RALPH A. GILCHRIST

ARTHUR H. KENT (1884-1960)

LAW OFFICES
LEE, TOOMEY & KENT
1200 EIGHTEENTH STREET, N. W.
WASHINGTON, D. C. 20036
FEDERAL B-4858

July 27, 1964

CABLE ADDRESS "LEETAK"
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VINCENT H. MALONEY
655 MADISON AVENUE
NEW YORK, N. Y. 10021
TEMPLETON 5-7340
ROBERT W. SULLIVAN
1700 BROADWAY
DENVER, COLORADO 80202
222-1680
BRUSSELS OFFICE:
4 PLACE DE LOUVAIN
DR. F. E. VANTOMME
RESIDENT ASSOCIATE
TEL. 17-07-08

or to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

Dear Mrs. Halpert:

Pursuant to Fred Baum's request, I am enclosing a copy of Exhibit A to our request for a ruling to the Internal Revenue Service. This represents the list of the paintings which The Downtown Gallery proposed to make to the Corcoran.

Fred indicated that there was an Exhibit B to our request which set forth the list of paintings from your personal collection which you intended to give to the Corcoran. On checking my files, I found that Exhibit B to our request was merely a letter from the Corcoran to us stating how the Corcoran would identify the source of the works of arts; namely, by attaching appropriate labels to the object identifying the donor in a manner that would be easily visible to the viewer. So far as we are concerned, no list of the paintings which you intended to give to the Corcoran was submitted with our request for ruling. However, we did find the enclosed list entitled "FROM THE EDITH GREGOR HALPERT COLLECTION" which may have been submitted informally to the Service prior to our getting into the case. We also don't know who made the penciled notes as to values next to each of the pictures on this list.

If you have any further questions with respect to this matter, please don't hesitate to get in touch with me.

Yours,



Mrs. Edith Halpert
The Downtown Gallery Inc.
32 East 51st Street
New York, New York

cc: Frederick Baum, Esq.

July 20, 1964

Dr. John A. Cook
952 Fifth Avenue
New York, New York 10021

Dear John:

I hate to be a nuisance, but I'm always concerned with property which does not belong to me and at the moment am planning to send such consigned works to the warehouse for safekeeping until we reopen after Labor Day. Before doing so with your Charles Sheeler painting, I want to obtain your permission or a decision on your part regarding our purchase of the picture at the specified price of \$6000. I will send you a check promptly in the latter event. However, I would very much like to hear from you shortly so that I can relax.

I hope you and Margaret are having a very pleasant summer.

Sincerely yours,

EGH/tm

July 17, 1964

Mr. Taft Schreiber
M.C.A. * Executive Offices
3900 Lankershim Boulevard
Universal City, California

Dear Mr. Schreiber:

The Gallery closed on June 26th for the customary two-months vacation and I am holding your letter of July 8th until Mrs. Halpert comes in and has an opportunity to go through the accumulated mail. I'm sure she will write you at the first opportunity.

Thank you for your patience.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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July 13, 1964

Grossman Publishers Inc.
125A East 19th Street
New York, New York 10003

Gentlemen:

We would like to order six copies of Ben Shahn's LOVE AND JOY ABOUT LETTERS, at our usual Book Sales Department discount.

Four copies may be sent directly to:

Mr. Jacob Schulman
38 North Main Street
Gloversville, New York

and the remaining two to us, with the bill to us.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or publisher is living, it can be assumed that the information is by the published 60 years after the date of sale.

The Paine Art Center and Arboretum

Dear Miss Halpert;

We have finally gotten around to unpacking, checking and matting the Robert Osborn drawings. They are all here and in perfect condition.

Enclosed is your receipt form as well as ours.

I have had some correspondence with Mr. Osborn and there is a possibility that he will visit Oshkosh for the show's opening on August 30th. Did I mention to you that I have received Cleve Gray's splendid introduction to our catalogue. We have sent him a small check as was suggested.

Thank you again for your cooperation.

Very truly yours,

Richard N. Gregg

Richard N. Gregg
Director

July 25, 1964
Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

WHEREAS, Edith Gregor Halpert, of New York City and
Newtown, Connecticut, has devoted a lifetime of effort to the
promotion of American art; is now desirous of dedicating a part
of her personal art collection to the benefit and welfare of
the public; and believes that said purpose would best be served
by a gift thereof, upon the terms and conditions hereinafter
set forth, to an established art museum specializing in American
art and located in the Nation's Capital; and

WHEREAS, the said Edith Gregor Halpert is the owner
of all of the issued and outstanding shares of capital stock of
Downtown Gallery, Inc., a corporation duly organized and existing
under the laws of the State of New York, with its place of
business at 32 East 51 Street, New York, N. Y.; and

WHEREAS, the said Downtown Gallery, Inc., owns a valuable
American art collection and desires to make a gift of a portion
thereof to the same art museum which will receive said gifts
from the said Edith Gregor Halpert; and

WHEREAS, the Trustees of the Corcoran Gallery of Art
of Washington, District of Columbia, an non-profit educational
institution organized under a Special Act of Congress approved
May 24, 1870, is desirous of acquiring said gifts; and its
Trustees have expressed its acceptance of, and agreement to comply
with, the terms and conditions of said gifts upon its part
to be performed, as hereinafter provided.

NOW, THEREFORE, it is hereby provided and agreed as
follows:

1. The said Edith Gregor Halpert (hereinafter referred
to as the "Individual Donor") (a) does hereby give and transfer
unto the said Trustees of the Corcoran Gallery of Art (hereinafter

LAW OFFICE OF
S. JAMES ROBBINS
DOBBS FERRY, N. Y.

OWENS 3-0062

LESTER A. HARRIS
JOHN T. MCCORMICK, JR.

July 27, 1964

Jack G. Friedman, Esq.
Messrs. Rubin, Baum & Levin
598 Madison Avenue
New York 22, New York

Re: 32 East 51st Street
Borough of Manhattan
New York City, N.Y.

Dear Mr. Friedman:

It is agreed that the undersigned seller of property at the above location may remain in possession of the basement, ground floor, first floor and third floors, as I now occupy same, until November 1, 1964 on the following conditions:

1. Nothing in this Letter Agreement shall create a relationship of Landlord and Tenant.
2. The undersigned shall pay the Archbishopric of New York the sum of \$25.00 for each day on and after July 23, 1964 she remains in possession of the premises.
3. If possession is not delivered on or before November 1, 1964, the undersigned will pay the Archbishopric of New York at the rate of \$50.00 per day for each day possession is not delivered.
4. If the undersigned fails to deliver possession on or before November 1, 1964, the Archbishopric shall have the right to commence any legal action or proceeding to evict the undersigned from the premises and obtain possession.
5. Out of the purchase price being paid Messrs. Rubin, Baum & Levin shall retain the sum of \$3,500.00 to be held in Escrow pending delivery of possession and John T. McCormick, Jr., Attorney for the Archbishopric shall

COPY

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BORGMESTEREN

LYNGBY-TAARBÆK

July 14th 64

Dear Madame

I was happy to receive your letter of June 25th - and I thank you for the very kind way in which you have received my ideas.

While I understand that your summer home is not far from New York, mine is in the most remote corner of the world, and it was not till today I got your letter, forwarded from Denmark on June 29th.

Thus it is impossible for me to make any arrangements for the moment, but you will hear from me immediately after my return on Aug. 1st.

Sincerely Yours
Jenny

ERNEST BROWN & PHILLIPS LTD

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THE LEICESTER GALLERIES

4 AUDLEY SQUARE

LONDON W1

TELEPHONE: MAYFAIR 059 . TELEGRAMS: AUDAX AUDLEY LONDON . CABLE: AUDAX LONDON W1

24th July, 1964.

NEB/AM

Mrs. E.G. Halpert,
The Downtown Gallery,
32, East 51 Street,
NEW YORK, 22,
N.Y., U.S.A.

Dear Mrs. Halpert,

I am sending you the press cuttings of the Ben Shahn show which I am sure you will find interesting. We had to order them from the papers concerned and that is the reason for the delay in giving them to you.

The show was a great success; we were delighted to have it and we shall be sending you a statement of the results of it very shortly.

I hope you are enjoying your holiday.

With kind regards from all of us,

Yours sincerely,



For publishing information regarding sales transactions,
each party is responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 50 years after the date of sale.

ESTHER BEAR GALLERY

1125 High Road - Santa Barbara, California

21st July, 1964

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York 22
New York

Dear Edith:

I am holding a group of nine new Bill Dole collages and, in fact, have already added one more which I thought was an exceptionally beautiful one. His work is going so well this summer and as he doesn't have to start teaching at the University until September, I am sure we will be able to have more than this number and also select the most special for you. I would like to know just how many you think you would like for this show.

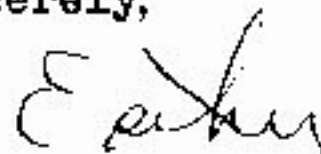
The exhibition in the La Jolla Museum is beautiful. Most of it has been borrowed from local collectors and covers the period from 1957 up to date.

One thing we have never discussed is the payment for packing and shipping, catalogues and so forth. What are your thoughts on this matter?

I hope your plans for moving are complete and with that problem off your mind, are now lying in a hammock some place in New England with a flock of Nubian slaves bringing you more ice.

Very best regards.

Sincerely,



ESTHER BEAR GALLERY

EB:p

Telephone 969-0681

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

painting some of the varied types of vessels which he built. This I did and exhibited at the celebration, but accumulated so many interesting facts, and with no family records and little else than an incomplete newspaper account, ^{to start with} I have searched, read, pondered, -spent two summer vacations on research trips tracking down elusive clues, and finally, decided to write up a chronological account of his reconstructed life, from an artist-historian's viewpoint. Our Westchester County Historical Society has been running it in sections in our quarterly bulletin, the WESTCHESTER HISTORIAN, and I am currently working on the sections which includes the Henry Clay. It is good to know that the creativity of Thomas included the art of wood sculpture. I have been curious as to his connection and/or admiration for Henry Clay in thus naming the steamboat. Any light you can throw on this will be most appreciated and I shall be glad to credit it in the bulletin. If you would like a photo of the statue to appear with the credit line of your gallery, am sure it could be included. I used some photos in Chapter one which the Kennedy Gallery gave me and they were pleased at their use, with credit lines.

In the course of research, isn't the serendipity astounding? I have uncovered three "lost" Bard paintings in my search, and a few fragmentary papers of Thomas' Brother George, which threw some light on other data.

Historically yours,

Mary G. Hickerson

LAW OFFICES OF
RUBIN, BAUM & LEVIN

MAX J. RUBIN
FREDERICK BAUM
ABRAHAM G. LEVIN
JACK C. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL
FREDERICK M. MINTZ
RONALD GREENBERG
PAUL S. MILLER

598 MADISON AVENUE
NEW YORK, N. Y. 10022
PLAZA 9-2700

July 27, 1964

Mrs. Edith G. Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Dear Edith:

Pursuant to your request, I am sending you by
messenger herewith a copy of the Commissioner's ruling dated
May 28, 1964.

Sincerely,



FB/las
Enclosure

rise to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mrs. E.G.H.

-2-

July , 1964

reserving to yourself any life interest. When I spoke to you about this, I stated that it could raise problems. We discussed instead an agreement by you to give each year full ownership to Corcoran of paintings worth 10% of the total value. You said that this was agreeable with you and I referred to this in my letter to you of February 24, 1964, in which I stated:

"Hence you stated that you would be willing to give outright in 1964 designated paintings worth 10% of the total being given by you and to do likewise each year thereafter until 1973. You understand that you will have no right to require Corcoran to give you possession of any paintings once they have been given by you. You stated this was acceptable because you would give in the early years the paintings you did not want to hold and you felt that there would be enough retained to satisfy your needs for possession. Meanwhile, you could lend to Corcoran any or all of the paintings you had not yet given. You also stated that Biegel said that your agreement with Corcoran should have no provision that on your death the items will become the property of Corcoran, but that you should take care of this in your Will.

"The foregoing is all right from a tax angle. However, you said that you did not want to designate now which paintings you would give in 1965, 1966, etc., but only wanted to state that you would select each year paintings having a value of 10% of the total you are giving. That would require that some method be provided whereby your selection of the 10% value can be measured, such as fixing a figure for each painting, which figures would reflect their comparative values."

However, before you received my foregoing letter of February 24 you told Mr. Biegel to send his letter to the Treasury, in which he had stated that you would give an undivided 10% interest each year. This differs from the method outlined in the foregoing quotation from my letter of February 24. It means that you would be giving each year an undivided 10% interest in all of the paintings, instead of a full ownership specified in paintings worth 10% of the total value. Also, it means that the Corcoran would be entitled to have possession of all of the paintings for such

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 20, 1964

Mr. Irving Luntz, President
Irving Galleries, Astor Hotel
932 East JunEAU Avenue
Milwaukee 2, Wisconsin

Dear Mr. Luntz:

On June 29th I wrote to you regarding the two Marins which you presumably purchased, but to date no reply has reached me.

You realize, of course, that we are responsible to our artists or their estates. In July, we send our annual report to all our consignors, including the inventory list and outstanding accounts. Thus, it is imperative to have an immediate reply from you. I am sending you this letter via Registered Mail to assure delivery to you.

Thank you for your cooperation.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

The Gallery of Modern Art

40 WEST MAIN • SCOTTSDALE, ARIZONA

CONSULTANTS
PETER POLLACK, ASSOCIATES

July 23, 1964

Miss Edith Halpert
Downtown Gallery
32 East 51st. Street
New York, N.Y.

Dear Miss Halpert;

I appreciate your offer to Mr. Pollack to try to help me organize an exhibition for the opening of the new Frank Lloyd Wright Auditorium.

The University did not give me a written confirmation to plan another show. They will not accept any other exhibition.

Perhaps, we can plan some future show in 1965 for my gallery.

With kindest regards,

Sincerely,



For publishing information regarding sales transactions, searchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by the published 60 years after the date of sale.

July 10, 1964

Dr. L.J.P. Wijzenbeek, Director
Gemeentemuseum's Gravenhage
Postbus 72
The Hague, Holland

Dear Dr. Wijzenbeek:

Thanks for sending the very handsome poster of your current exhibition. Unfortunately - while we put up this poster in the Gallery - it will not be seen during the months of July and August, when the Gallery is closed annually.

I'm still wondering whether you and Dr. Beeren are considering the Dove exhibition. We have communicated with a number of museums and collectors, who agreed to make loans for this occasion, based on the selection of paintings by Dr. Beeren. I am planning to go off for a brief vacation at my summer home and elsewhere, but all mail sent to this address will reach me promptly.

I hope you have great success with your current exhibition and hope that you will have occasion to pay us a visit in the Fall. The Gallery will reopen the second week of September.

With kindest regards, I am

Sincerely yours,

EOH/tm

Not to publishing information regarding sales transactions.
Dealers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

for to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both sides and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archaeologist is living, it can be assumed that the information
may be published 60 years after the date of sale.

ONE 797-7522
797-3300

TO SEND A MESSAGE: PHONE 797-3311 - TO CALL
MESSAGE INFORMATION: PHONE 797-7550 - OTH

1964 JUL 6 PM 1 35 30

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LONDON 18 6 1800

LT

DOWNTOWN GALLERY 32 EAST 51ST NEW YORK 22 USA

LAST INDIVIDUAL ORDER - ONE FUTILITY PLEASE

FUTURE ORDERS GROUPED

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COL 32 51ST 22

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Memo. from

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Reference

SOS/MG.

Mrs.
Edith Gregor Halpert,
The Downtown Gallery
32 East 51 St.,
New York. 22.

Madam,

re Irish Exhibition of Living Art. 1963.

Miss Norah McGuinness has passed onto us your letter
of the 22nd ulto., inconnection with your picture-

" It was yellow and pink" by Georgia O'Keefe.

This picture was packed and despatched by us to-

M/S Keating & Co. Inc.,
90 Broad St.
New York

on the 18th September last, with instructions to clear and
deliver to the Downtown Gallery.

We have now written to Messrs Keating enquiring the
whereabouts of the picture and no doubt you can arrange to
telephone M/S Keating and ascertain the position.

We trust the picture turns up and is delivered to you
safely.

Yours faithfully,

BEVERLY SMYTH & SONS. LTD.
PER.



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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

MRS. STANLEY FREEMAN
702 HILLCREST ROAD
BEVERLY HILLS, CALIFORNIA

July 21, 1964

Dear Mrs. Halpert,

The painting by Max Weber, "The
Sculptress in her Studio" has not arrived
yet. I would appreciate your checking
into this and seeing what is holding up
its return. It is supposed to be sent
to me at the above address.

Sincerely,

Betty Freeman

COLORADO SPRINGS FINE ARTS CENTER

WEST DALE STREET COLORADO SPRINGS, COLORADO

SHIPPED TO: The Downtown Gallery
32 East 51st Street
New York 22, New York

~~RECEIVED~~

VIA: Berkeley Express & Moving Co.

1964, July 16

Print to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

NUMBER

DESCRIPTION

Old Lava #2 - ISAMI DOI

Pacific Witch - EDWARD STASACK

Secrets of Life - TSENG YUI-HO

Please sign and return one copy.

Retd Aug 7/31/64

Received the above in satisfactory condition.

We appreciate very much your making available these pictures to us. For your information three pictures were sold from the exhibition: View of Sagovia by BEN KAMIHIRA; The Red One by MARGO HOFF and Brown Rooster by VACLAV VYTLACIL.

Fred S. Bartlett

AUTHORIZED OFFICIAL

July 20, 1964

Mr. J. Kasmin
Kasmin Ltd.
118 New Bond Street
London W.1, England

Dear Mr. Kasmin:

Thank you for your letter.

As I explained to Mr. Mason, the Davis estate has been legally blocked for the customary appraisal and tax report as well as the other legal details. Also, there is the financial problem involved - from your point of view - inasmuch as Davis left a very limited number of unsold paintings. Actually, there are only about four small canvases dated since 1950. The others are of much earlier periods. I expect to be called upon to appraise the remaining inventory and perhaps Mrs. Davis will find some additional work available. I will then let you know accordingly.

Meanwhile, I look forward with great pleasure to your forthcoming visit.

Sincerely yours,

BGH/tm

July 7, 1964

Goldsmith Brothers
77 Nassau Street
New York, New York 10038

Attention: Mr. Nottola

Dear Mr. Nottola:

On June 23rd, I wrote to you, ordering a rubber stamp to read:

Please forward to:
Mrs. Edith G. Halpert
Eden Hill Road
Newtown, Conn.

This was to replace the one previously ordered, received, and paid for, which was the same, but without the word "Mrs.".

I called last week when you were on vacation and a gentleman was going to call me back, but never did. I called today and you were going to have a young lady call me back, but she never did.

I have not received this stamp. Your invoice (#20477R) indicates that the stamp would be sent to Mrs. Halpert at the Newtown address, although no such instructions were given to you. At any rate, the stamp has not been forwarded here, should it have been sent to Newtown.

May I ask that someone please check this matter through and have the stamp delivered to me here at the Gallery without further delay. Thank you for your cooperation.

Sincerely yours,

Tracy Miller

1411 22nd. St. West,
Bradenton, Florida.
July 6th. 1964.

Mrs. Edith Gregor Halpert,
Director,
The Downtown Gallery,
New York.

Dear Madam,

My husband, Robert McFarland, is applying for
a Guggenheim Fellowship this year in the field of Fine
Arts.

I would be most grateful if you would send us
a letter of recommendation for this fellowship. The
official application forms for the Guggenheim Fellowships
as you probably know, require "the names of four persons
from whom expert judgement may be obtained concerning
your abilities".

The reason I am writing to you is that you
were one of three jurors of the seventeenth South -
Eastern Annual at the Atlanta Art Association in 1962.
My husband won the First Prize (Purchase Award of \$1,000.
in this regional competition.

Many people feel that Robert McFarland is in
a good position now to try for a Fellowship. I sincerely
hope you will write a letter of recommendation.

I am enclosing a recent brochure that may be
of interest to you.

Yours sincerely,

Jeanne E. McFarland.
(Mrs. Robert McFarland).

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Henry A. Markes

1541 ASTOR STREET
CHICAGO, ILLINOIS 60610

PHONE MICHIGAN 2-0343

July 6, 1964

Miss Edith Gregor Halper, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halper:

Enclosed herewith, please find a copy of a letter sent to the Carnegie Museum which is self-explanatory. This is in line with the letter that you had addressed to the Mogen David Wine Corporation on July 1st.

Sincerely yours,

Henry A. Markes

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

July 10, 1964

Mr. Henry A. Markus
1541 Astor Street
Chicago, Illinois 60610

Dear Mr. Markus:

Just a brief note to thank you for your thoughtfulness and cooperation in making arrangements with Carnegie Institute for the shipment of the Ben Shahn painting you acquired from us.

I hope you had a very pleasant vacation and look forward to seeing you in the Fall, when we reopen.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information may be published 60 years after the date of sale.

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Directors
Lord Dufferin
J Kasmin

Downtown Gallery,
32 E 51 Street,
New York City 22,
N.Y. U.S.A.

Kasmin Limited
118 New Bond Street
London W1
Telephone : Mayfair 2621-2

10th July, 1964

Dear Mrs. Halpert,

After Reading the sad news of Stuart Davis' death, I thought I should write and re-affirm our keen-ness on showing some works in collaboration with Francis Mason - is it still likely that we will be able to arrange the show?

I shall, of course, be seeing you in N.Y. in the Fall.

Sincerely,

J. Kasmin

J. Kasmin

AFA

July 9, 1964

TELEGRAM

J. Watson Webb Jr.
The Brick House
Shelburne, Vermont

LEAVING NEW YORK ON MOHAWK 3:45 P.M. FRIDAY.

EDITH G. HALPERT

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

H. B. FREEMAN, D. D. S.

2500 BATHURST ST.

APT. 702

TORONTO - - ONTARIO

July 15/64.

Dear Edith -

Enclosed draft for
200⁰⁰

Balance — 3.600⁰⁰

Happy holiday.

Hersch.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE MUSEUM OF FINE ARTS

July 10, 1964

Mrs. Edith Halpert
Director
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Mrs. Halpert:

The call placed to Miss Davis at the Carnegie immediately after our conversation this morning put me in touch with Miss Emily Roberts. She said she had written today, apparently for Miss Davis, with a copy of the letter to you; and saying that works would be received for the International through Labor Day.

I believe she had also asked for the overall dimensions of "Blips and Ifs" in the frame. Of course these will be sent, along with ever else she might request, as soon as the letter is received.

Also, I will send a copy of the letter to Mr. Sweeney and inform of your deep concern. I promise, too, to keep you informed.

Sincerely yours,

Edward B. Mayo
Edward B. Mayo,
Registrar

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

July 15, 1964

Beverly Smyth & Sons Ltd.
30, South Anne Street
Dublin, Ireland

Reference: SOS/MO

Gentlemen:

Upon receipt of your prompt reply, we communicated with Keating and Company and ascertained that the painting had been delivered for unpacking to Bodworth. Upon further checking, we ascertained that Miss O'Keefe's secretary arranged for the pick-up, although it was addressed to The Downtown Gallery.

In any event, the painting arrived and is now in the possession of the artist. I am grateful to you for helping us in locating the picture.

Sincerely yours,

BCH/tn

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



3900 LANKERSHIM BOULEVARD
UNIVERSAL CITY, CALIFORNIA

PHONE HOLLYWOOD 9-0500

EXECUTIVE OFFICES

July 8, 1964

Mrs Edith Halpert
Downtown Gallery
32 E. 51st Street
New York, New York

Dear Edith:


I wanted to drop you a note after our return from Honolulu but we have been unbelievably busy. We enjoyed all the new works of Betty Ecker, and the Fred Weismans, our close friends, and Mrs. Brooks, the sister of Mrs. Weisman, came along with us and they, too, were excited. As you know, several paintings were bought. I understand through Betty that she had your approval in this regard and they were sold at the Gallery prices.

I bought a couple of drawings from Ed Stasack. I think this young man has great ability and believe much will be heard of him in the years ahead.

Anna Mahler, the sculptress, is a friend of ours and is anxious to have New York representation. A rather exciting piece of sculpture was commissioned from her by UCLA for their new theatre court. It is quite beautiful. This woman has had tremendous training and background. As I understand it, she has never really had representation. If you are coming through California in the near future, I think it would be good for you to meet her and see her work. If not, we can have her send some photographs of her work to you if you are interested. Do let me hear from you.

With all good wishes.

Sincerely,


Taft Schreiber

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And so, my love regards to you, Steve and Debbie. I hope to see you soon.

Love,
July 8, 1964

Mrs. Stephen Stone
R. R. 3
Buzzards Bay, Massachusetts

Dear Sybil:

Thanks to Debbie, who wrote me the most charming letter, I now know how to address you, or rather where. I called Boris on Sunday in the hope of getting your specific locale on the Cape, but he told me he would be in New York on Wednesday and would then give me the information. In any event, here I go.

I checked with Fine Arts Conservation in connection with the O'Keeffe restoration and - because it is the slow, summer season - the price for relining and gently touching up the painting will be somewhere between \$275. and \$325. Only for strangers are the prices low. When we have a job, they always ask at least twice as much. In any event, since this is the only organization O'Keeffe trusts with her paintings, I would suggest that you go ahead, because relining is a very important factor in preserving a painting, particularly these days, when the wax method is used. And seeing your little number, I would say that it is well worth the overhead for maintenance. In all due modesty (and I didn't paint the pitcher) I must say that this is one of the top examples in O'Keeffe's career and that I'm very, very happy that the Stones are the "proud possessors".

I examined the Dove and would suggest that you leave it alone, as there is just a bare scratch on the surface, which will not expand and, as a matter of fact, is almost invisible. This is the kind of slight damage which remains as is and I would wait considerably longer before tampering with this painting. On the other hand, if you want this mended, I would prefer to wait for Margaret Watherston, who has had a good deal of experience with Doves and won't be back from her vacation until the end of August. However, I will abide by your judgment.

Today I finally got word to the effect that the hotel in which I had hoped to be housed is OUT. It is involved in so many violations that all these months - nine to be exact - that I have been playing the starry-eyed role have been a complete waste, and now I am shifting gears and intend to go through with another deal, which in the long run might be considerably superior. In any event, I must get this over with, as this lingering role has had a devastating effect on me. And if I sign the lease, as I hope, before the end of next week, you will see me popping up at Buzzards Bay with my slippers and snorkel. I will also have an opportunity to practice my Russian with Debbie. Much to my astonishment, I could read the script perfectly and am very greatly impressed with the one perfect sentence.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

4. Possession of the collection shall be delivered to the Donee upon the Donee completing all of the alterations and improvements provided to be made with respect to the wing to be set apart for the collection and the entrance thereto in accordance with the provisions of Paragraphs 5 (f) and (g) hereinafter. Said delivery of possession shall be subject to the right of the Individual Donor to reacquire possession and to hold and enjoy items of the collection in which she has an undivided interest as provided in Paragraph 5 (a) hereinafter.

5. The Donee hereby agrees as follows, and said gifts are made subject to the following terms and conditions:

a. The Individual Donor shall be entitled to possession and enjoyment of each and all of the items listed in Exhibit A annexed heretok at any time and from time to time, for periods of time commensurate with her undivided interest therein.

b. The Individual Donor shall have the right to lend to the Donee any or all of the items listed in Exhibit A Annexed hereto at any time and from time to time.

c. From and after the date hereof, the Donors shall be without any liability whatsoever for waste, breakage, deterioration, damage or any loss, no matter how occasioned, as to any of the items of the collection (whether occasioned while in the possession of the Donors, the Donee, in transportation, or otherwise), and shall be under no duty to insure the items of the collection against theft, loss, or damage arising from any cause whatsoever. In the event that an item listed in Exhibit A annexed hereto shall be damaged, lost or stolen, any insurance proceeds recovered by reason thereof shall be apportioned between paid

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

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[End. Ltr 7-25-64]

13 Part IV—MON, MAR. 2, 1964 Los Angeles Times

THE GIRLS By Franklin Folger



"One nice thing about coming here, I don't feel that my house is with a more serious."

July 15, 1964

Mr. Richard Howard, Director
Birmingham Museum of Art
Oscar Wells Memorial Building
8th Avenue and 20th Street, North
Birmingham 3, Alabama

Dear Mr. Howard:

As Mrs. Halpert is not in New York, I am taking the liberty
of replying to your letter of July 13th.

Although it is, of course, helpful to us to know that Schum
will make the pick-up, it is most important for us to know
the date of this pick-up.

I am sorry to bother you with this, but if you could send on
this information, we would be most grateful.

Many thanks.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 9, 1964

Edwards Products Company
Cherry Hill, New Jersey

Gentlemen:

I have discovered, among the supplies in our storeroom, a "Press 'n' Print" duplicator, with your firm designated as the manufacturer.

This item was purchased before I was employed by The Downtown Gallery, but looks like something of which I could make great use. However, I can find no operating instructions. Would you be good enough to send me a set of such instructions. I will be most grateful for your cooperation.

Many thanks.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 13, 1964

Miss Marjorie Ruben
Pennsylvania Academy of the Fine Arts
Broad and Cherry Streets
Philadelphia, Pennsylvania 19102

Dear Miss Ruben:

Just before Stuart Davis passed away, he sent us THE MUSIC HALL, 1910. This is slightly damaged and unframed. Since the estate is blocked until the tax papers are filed and approved, I can have no work done on this painting, but may still send it out on exhibition. If you are prepared to put a strip around it and show it in its present state, it will be all right with me.

While I am leaving for my vacation, all mail addressed here will reach me more or less promptly. At the moment I would like to have a complete list of paintings, the loans of which are assured and what you may expect from us. No doubt by this time, substitutions will have been made, so that you are in a position to have the final list (more or less).

Thank you for your cooperation.

Sincerely yours,

ROH/tm

ca
7/21/64

7-17-64

Dear Mrs. Halpert,

I have a classic New York City newsstand (kiosk) in which you might
be interested. (Perhaps for somebody's garden?)

It is located at the SE corner of 28 Str. & 7 Ave., and is to be
seen, complete with owner and in operation, any Mon.-Fri. during
the afternoon hours of 2-7.

Grace M. Mayer, of the Museum of Modern Art, suggested that I might
offer it to you.

Very truly yours,

Norman Solomon

Norman Solomon

381 East 10 Str.
New York City 9

ANDRE PREVIN

June 7, 1964

Dear Edith:

We had hoped to be in New York before this, therefore our long silence. Now our plans have had to be changed, and it looks as if we won't be coming east for a while; possibly, with luck, in July, or else not until September. When do you go on your vacation? And, once you go, how long will you be gone?

Things have been relatively quiet for us. I am preparing my winter conducting season, which is going to be a long, weary one, so I have been home a lot, studying like mad. I will be conducting the Chicago Symphony the first week in July; other than that, we will be right here for the summer. How is Stuart? It seems to me he is absolutely invincible and will go on and on and on, painting and being himself, in perfect health.

Let me explain the attached photo. In 1960, Felix Landau had a Marin show, courtesy of your Gallery, and Dory and I happened to see the catalogue last week. We both went raving mad over the enclosed picture, the title of which I have typed onto the photo. I know this is probably totally crazy, but is that picture still around? Could you please look? If it is, I'd like to buy it immediately or sooner.

Dory and I both think of you a lot, and we miss

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Mrs. Edwin Gilbert
Monmouth, Massachusetts

Virginia dear:

Many thanks for your kind letter. Indeed despite the fact that I knew of Stuart's illness for the past two years (heart), I just took it for granted that he would go on very much longer, as many other friends with the same ailment. Quite a few of them have survived for twenty or more years after one or two attacks. However, it was not to be so. As you probably know, he has been with the Gallery since 1926, with just a short separation during the worst years of the depression and, of all the artists, has been the most loyal and, of course, one who has had a continuity as a creative personality far beyond any other artist of the same period. His integrity was practically unique - both as an artist and as a person, and I know I will miss him desperately, but will have to be philosophical enough to treasure the many years preceding the sad event and to enjoy the true gaiety, vitality and Americanism of the paintings which surround me.

I am planning to take a longer weekend and will get Newtown all straightened out for the summer by staying through Monday. It is most fortunate that I have this wonderful escape from all my woes, a place where I can shed all responsibility and relax completely. Maybe I'm an Early American at heart, because the architecture, the simple furniture and the Folk Art give me a sense of peace which is equalled only during my visits to Hawaii. As a matter of fact, I might sneak off for a week before the new season opens and fly to Honolulu. However, my plans are still very vague, as I am foolishly obsessed with the one hotel spot, which seems so difficult to get. Nothing else appears right for me. I'm as bad as some of the Pop artists, who create an image for themselves and play the part consistently. In any event, I must make a decision within the next week or so, as announcements to the magazines have to reach the publishers before July 15 in order to make the Fall issues. The Gallery is closed and a great big sign appears in the door. The idea of having it shut is a delight and I'm now convinced that this is what I want. The real break occurred when my "assistant", the Big Brain, resigned this week. I'm referring to John Marin Jr. I was floating for several days as a result, because he - since his marriage - has been the greatest irritant in my life. So much for me. I was distressed to learn about Gil's going through that disc experience once more. I'm sure that the rest and the sunshine will do more for him than any medicine and of course the new publishing deal and the advance must make him feel both happy and relaxed. Also, I trust that you will learn to take it easy too and keep "cutting mean water capers" and warm up in the sun. I still remember my first visit to Ogunquit, Maine, where I dashed into the water and broke all Olympic records dashing out. When I finally regained my breath, I saw some starfish, to which I pointed and said, "Look,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

nicholas minginourch

interior designer



996-2160
box 110 walnut hill
frenchtown, new jersey

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 20, 1964

Bill to:

The Downtown Gallery
32 East 51st Street,
New York, N.Y.

1:30

For services rendered July 9th, 10th, 11th, 1964.

Seventy-six dollars and 50 cents. \$76.50

Thank you,

Nicholas Minginourch

25-
25
1250

GALERIE COARD

TABLEAUX MODERNES

SOCIÉTÉ ANONYME AU CAPITAL DE 25.000 F

36, AVENUE MATHIGNON

PARIS 8^e

TEL. : ELY. 28-16

R. C. SEINE 57 B 10.509

Paris, 10th July 1964.

Mrs. E. Halpert
The Downtown Gallery
32 East 51st Street
New York. N.Y.

Dear Mrs. Halpert,

I hasten to reply to your letter to express to you my joy at the thought of seeing you in Paris in December.

I have immediately transmitted the good news to my husband, the Rattners and Ottesen who all naturally look forward to seeing you and who will do their best for you during your stay to make it most enjoyable.

On the business side your arrival is extremely important and will help us very much towards setting up Rattner's show in the month of February in the Gallery Coard, also to prepare an eventual retrospective at the Musée de l'Art Moderne de Paris.

We are also very happy that you will thus be able to see the complete works of Ottesen and realise better the importance of this painter - and his one man show at your gallery. You have not written to me about him probably because of the holidays ?

On Friday, the 17th of July we shall be leaving on holidays. We will be spending two weeks in Switzerland (where we have an exhibition of our painter Pougny in Geneva at the Krugier Gallery) from the 1st to the 31st of August we will be in the south of France, near Cannes - our address there being : Mr and Mme Grilichess,

Quartiers des Burel,

Mougins,

Alpes Maritimes. France.

Should you or your nieces have the good idea of coming down to the south we would be delighted to have you with us as the house is big and it would give us great pleasure.

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July 10, 1964

Mr. David L. Hanson
Wilson and McIlvaine
120 West Adams Street
Chicago, Illinois 60603

Dear Mr. Hanson:

Thank you for your very informative letter.

Indeed, I agree with you that it would be foolhardy to ship the sculptures from France to Illinois and then to New York, and I repeat that the selection can be made directly from photographs, which Mrs. Boes planned to have made during her stay in France. There has been so much activity in the Gallery that I may not have the energy and time to make a trip to France this summer, but I certainly will make a personal selection from the actual objects in Chicago considerably before the one-man exhibition is planned and possibly, if it is not too early in the season, can also arrange to go abroad during the winter months to choose the actual objects, but, being familiar with Storrs' work, I'm quite sure that I can depend on the photographs if the dimensions are indicated, together with the material used, etc. In any event, you will hear from me long enough in advance.

Again, my gratitude for your continued cooperation, which makes it so much easier for me to work at long distance.

Sincerely yours,

EOH/tm

July 17, 1954

Mr. Harry Howland
The Chase Manhattan Bank
Rockefeller Center at 49th Street
New York, New York

Dear Mr. Howland:

Enclosed is the confirmation for The Downtown Gallery.

Inasmuch as nothing was filled in to indicate which con-
firmation was for which account, Mrs. Halpert had sepa-
rated them and has now misplaced the other and has had
to catch a train. She will have to search out the other
one on Monday and send it over then.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

for publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

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W. S. BUDWORTH & SON, Inc. — ESTABLISHED 1867

Packers and Movers of Works of Art — Collecting and Packing for Art Exhibitions a Specialty

Columbus 5-2194

PUBLIC SERVICE COMMISSION
CERTIFICATE #NYC 924

424 WEST 52nd STREET
NEW YORK 19, N. Y.

July 17, 1964

Downtown Gallery
Mrs. E.G. Halpert
52 E. 51st St.
New York City

Dear Mrs. Halpert:

Your inquiry of the 16th duly received with reference to the O'Keeffe painting, "IT WAS YELLOW AND PINK", which was selected by Mr. Sweeney as part of the exhibition in Dublin during the summer of 1963.

Miss O'Keeffe wrote us on August 28, 1963 requesting that, when the painting was received back from the exhibition, we telephone Doris Bry who would arrange to call for same. Enclosed you will find a photostatic copy of the receipt showing that the picture was called for on October 10, 1963.

These instructions were verified by Mr. Sweeney in a letter received from him on September 16th of last year. Inasmuch as we were acting as agents for Mr. Sweeney in collecting and packing the exhibition we assumed everything to be in order.

Trusting this information will be of assistance to you, we are,

CTJ/as

Sincerely yours,
W. S. BUDWORTH & SON, INC.

TERMS AND CONDITIONS

This carrier's liability for loss or damage is limited to a maximum of \$25.00 per piece or package, unless the shipper declares in writing on the shipping documents a greater value. Where a greater value than \$25.00 per piece or package is declared by the shipper the carrier will obtain appropriate insurance coverage for such excessive value for and at the expense of the shipper.

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Pl enter in photo M (OK 7)

July 8, 1964

Mr. John Cowles, President
The Minneapolis Star and Tribune
Minneapolis, Minnesota

Dear Mr. Cowles:

I was very pleased to hear from you and to learn that you felt strongly enough about the two paintings referred to in your letter to present them to the Minneapolis Institute of Arts. I may be prejudiced because I'm so enthusiastic about the paintings, but feel very strongly that these two examples by two leading American artists will make excellent additions to the museum collection.

The information I supplied in connection with the Hartley remains, as I have no further history on its provenance, but can give you further data in connection with the O'Keeffe entitled *FEDERAL - FROM THE RANCH #1*. This appears below. Needless to say, the valuation on both paintings has increased considerably and I will indicate the current valuations when the Art Dealers Association sends the forms to me for that purpose. Meanwhile, a copy of this letter is being sent to Mr. Edelson, so that he may have the additional data.

Indeed, it has been too long since you and Mrs. Cowles paid us a visit and I, too, am looking forward to a "repeat performance" when we reopen the Gallery in the Fall. Meanwhile, my very best regards.

Sincerely yours,

EOH/tm

Georgia O'Keeffe *FEDERAL - FROM THE RANCH #1* 1956
Exhibited: The Downtown Gallery, 34th Annual Exhibition, Oct.-Nov., 1959; The Corcoran Gallery, Washington, D.C., Biennial, Jan.-Feb., 1961
Reproduced in the catalogs of both of the above exhibitions.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 13, 1964

Mr. Warren M. Robbins, Director
Center for Cross-Cultural Communication
530 Sixth Street, S. E.
Washington 3, D. C.

Dear Warren:

I am very pleased with the success of your current exhibition, but regret that you have to suspend activities during July and August. However, I'm confident that, with the results to date, you should be able to obtain the needed help.

As I mentioned previously, my Foundation set-up ties me down to contemporary American art exclusively and, although I brought this up at a previous meeting, everyone was adamant in this connection, particularly in view of the limited funds we have. Furthermore, I have always abstained from approaching clients, friends, etc. in relation to gifts of any kind. You can well imagine that the return compliment would make it necessary for me to go out of business within about a week. I receive an average of 20 requests each month, many very worthy, but after all, I have to follow the charter of my Foundation and lay off everything. So much for that.

Because I have not been able to find the ideal spot I seek, I'm still hanging around New York, looking, talking and so on in the hope of getting set before this month is over - set, in the way of a lease. Then the big job of moving, etc. will get started. And then I will get the hell out of this part of the world and hide in some cool but sunny hole for a much-needed rest.

Sincerely yours,

ROH/ta

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July 21, 1964

Mr. Edward Mayo, Registrar
The Museum of Fine Arts
1001 Bissonnet
Houston, Texas

Dear Mr. Mayo:

We have met with the attorneys for the Stuart Davis estate and we have been instructed to recall all paintings still the property of the artist (now the estate) unless a bill of sale had been made prior to his demise. Inasmuch as our consignment to you (#7960) dated May 7th indicates that BLIPS AND IPS was shipped to the Houston Museum "on approval", the attorneys consider this in a similar category, consequently I have to follow instructions by requesting that the painting be returned to us immediately, in order to include it in the estate inventory for government agents' inspection.

I'm sorry that this may inconvenience you, but we had no idea, as you know, that this painting would be exhibited for any length of time, and at any rate, must follow instructions.

The Gallery is officially closed and therefore we would suggest that the painting be shipped to us in care of Budworth, but would like to be advised of the exact date of shipping from Houston (preferably by wire) so that we can make arrangements to have the painting unpacked, ready for examination by the attorneys, etc. Many thanks for your patience.

Sincerely yours,

EOH/tm

C: Mr. James J. Sweeney
(to be forwarded by Mr. Mayo)

July 17, 1964

Mr. Joseph T. Fraser Jr., Director
Pennsylvania Academy of the Fine Arts
Broad and Cherry Streets
Philadelphia, Pennsylvania 19102

Dear Mr. Fraser:

Mrs. Halpert is away and I am thus taking the liberty of answering your letter of July 16th. I'm sure that you will hear from her personally when she returns and has a chance to catch up on some accumulated mail.

In the interim, however, I do know that she is very anxious to know exactly what works you already have definitely committed for the Davis exhibition, as I'm sure that she may have some suggestions under the new circumstances.

Perhaps you could send me the list as it now stands, so that I could have that to show to Mrs. Halpert, along with your letter, when next I see her.

Many thanks.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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Mrs. Edith G. Halpert
21 July 1964
Page 2

(mainly our own), cards, etc.

I've been adding a goodly number of new staff positions, which will get us into high gear. There will be a new program of adult education, centered about our collections, in the fall. So it goes, and as far as I'm concerned, it's a very happy situation and prospect.

If the family knew I were writing they would join in a hearty aloha. We're all going next month to Maui for a three night stand down in Haleakala crater with another family of five, a real hiking adventure into a strange and wonderful world.

I was distressed to learn from you of Stuart Davis' death.

All best wishes,

As ever,


James W. Foster, Jr.
Director

JWF:lh

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PHILADELPHIA MUSEUM OF ART • FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILADELPHIA 1

July 16, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you very much for giving me all the information on Louis Stern's collection. Parenthetically, you were the only gallery owner who could recall additional sales than those I mentioned in my letter. I take this as a compliment to (a) your memory and (b) the gallery's records, and thank you very much for being so thorough.

Sincerely yours,

HENRY G. GARDINER
Assistant Curator of Paintings

job

not to publishing information regarding sales transactions, and to the responsibility for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

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July 20, 1964

Mrs. Beulah Allison
Advertising Manager
Art in America
635 Madison Avenue
New York, New York 10022

Dear Mrs. Allison:

Thank you for your letter and the cards regarding the closing date for the September issue.

So that you do not think I am neglectful, I am sending you this explanation. We are planning to move to new gallery quarters and, because of some zoning complications, we cannot specify the exact date of the gallery reopening. It might be confusing to run an advertisement with the current address and I am therefore holding up the copy until I get the final word regarding the actual transfer.

Sincerely yours,

EOH/tm

CARNEGIE INSTITUTE OF TECHNOLOGY
SCHENLEY PARK
PITTSBURGH 18, PENNSYLVANIA

DEPARTMENT OF
PAINTING, DESIGN AND SCULPTURE

TELEPHONE: 621-2600
AREA CODE 412

12 July 1964

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st St.
New York City 22

Dear Mrs Halpert,

I wonder if by any chance you
expect to be at your gallery on Monday, August 3rd?
I happen to be passing through New York and will be
in town that day. It is not important at all but if
you are there, I should like to stop in to see some
of Tseng Yu-Ho's paintings which may still be available
for the exhibition here in November. However, I do
not want you to go to any special trouble at all.

Sincerely,



R. B. Beaman
Exhibition Chairman

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Cl
7/15/64

2836 E. 130th St. #18
Cleveland, Ohio
44120

13 July 1964

Downtown Gallery
32 East 51st St.
New York City, N.Y.
10022

Gentlemen:

E. Wehhe, Inc., suggested I write to you since I am trying to locate a reproduction of a Ben Shahn drawing, "Sacco and Vanzetti." Can you tell me how to locate such a print and how much it would cost? And is there a catalog available of reproductions of Mr. Shahn's work?

Thank you for your assistance.

Sincerely yours,

Gail F. Gianasi
Gail F. Gianasi

*out of print for
none available*

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Joseph Cantor R. R. 2 Box 299, Carmel, Indiana

July 8, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

You were kind enough to loan me four photos of paintings by Tseng Yu-Ho for consideration by Mr. and Mrs. Stanley Herman of Indianapolis. Enclosed please find the return of three of these photos for your file. I am taking the liberty of keeping the photo of "Three Peaks" which I am turning over to the Hermans for their file. I trust you will agree.

The last I heard, the Hermans were thoroughly enjoying owning their painting, and I hope one day when they are in New York they will stop in to see you and get acquainted with an art dealer who I consider among the very finest.

Best regards,


Joseph Cantor

JC/wm
encls. (3)

cc: Mr. & Mrs. Stanley Herman

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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warding address as yet. If you plan to be in the city within the next two weeks, do give me a ring in advance so that we may get together. Please keep well, and let me hear from you.

My very best regards,

July 10, 1964

Sincerely yours,

Mr. Edward Dwight, Director
Museum-Williams-Proctor Institute
310 Geneva Street
Utica, New York

Dear Edward:

I was both pleased and shocked to hear from you. No one ever tells me anything. This is the first I've heard that you had been ill enough to be hospitalized. However, I'm pleased that you're back home and the doctor says that you are okay. Obviously, despite the popular belief that working in the so-called art world is a glorified game, our work day - or the hours we put in - would ruin every worker's union in America.

While I was well aware that Stuart was a coronary case for the past two or three years and we kept very quiet about it, his sudden (and fortunately quick and painless) death was a tremendous shock. There is no one in the entire world whom I admired, or rather revered, as much as Stuart, both as an artist and a person. To think that his mother is still alive at 93 and that he had to go at 63. However, within two or three days I adjusted myself to enjoying his paintings again after this brief but continuous shock. I felt when I saw one of his paintings, not only the integrity, but the joy of vision and inner experience illuminated each of his works. One cannot be unhappy in the presence of his paintings. So much for that.

Of course, I am delighted that you accepted his THE EXHIBITION. This was something that he treasured and looked at frequently and it was only with considerable pressure that he agreed to have the painting cleaned and broke down his reluctance in relation to disposing of it. Indeed, you have a very handsome group, each complementing the other and introducing fresh facets, etc.

We have had several calls and letters regarding a memorial exhibition, but that Roselle, his wife, nor I are quite prepared to cope with this idea. But of course it will be important and natural to honor Stuart with an outstanding exhibition of his character. Because of his association with New York as the major source, it seems fitting to open in this city, and possibly send on the show to several other locales. You are a dear to consider lending your group of his paintings and I will keep you informed as to future plans as soon as I can discuss the matter with Roselle.

While the Gallery is officially closed during the months of July and August, there is so much to be done here that I am spending a good deal of time in New York. However, after I return from a weekend in Guilford, Vermont next Monday, I will try to organize the many tasks to make it possible for me to have a long weekend regularly - and of course in New York. In any event, all mail addressed here reaches me promptly and I have not arranged for a for-

BOH/tm

July 20, 1964

Mr. Richard Hudson, Editor
War/Peace Report
305 West 18th Street
New York, New York 10011

Dear Mr. Hudson:

Please forgive me for the long delay in answering your letter of June 1st. When this arrived, I turned it over to an employee, who took charge of the photograph records. He is no longer with the Gallery and left a number of folders with "unfinished business", in which this was included.

The Gallery is closed during July and August, but I have been coming in occasionally to go through these files in the hope of getting everything straightened out.

In referring to your titles, I find only several which I can identify. Furthermore, in several instances, the identical title was used by Shahn for the final painting and the drawing. Thus, in order to identify your list in detail, it will be necessary for us to have stats of each picture in order to list the current ownership. As an instance, there were four versions of BOYS' BAY and therefore four owners. In other instances, your list has four-line titles which may have nothing to do with the actual final titles - etc., etc.

As soon as the stats arrive, I will endeavor to furnish the data you request.

Sincerely yours,

EGH/tm

July 20, 1964

Rev. Anthony Lausk, O.S.C.,
University Art Gallery
University of Notre Dame
Notre Dame, Indiana

Dear Father Lausk:

I have just received word from Arthur R. Freeman (our insurance broker) to the effect that a check in the amount of \$150. was sent to the University of Notre Dame in settlement of the claim dated approximately April, 1963. As you know, I am referring to the Maredon Hartley painting which was damaged and reported accordingly. Our bookkeeper advises me that we have not received the refund.

I am sorry to bother you during the summer, but I am eager to clear up all our pending details. I trust that you are having a pleasant summer. Best regards.

Sincerely yours,

EGH/tm

the current (or recent) American exhibition at The Tate Gallery. I wrote to the Oulbenkian Foundation twice and offered to pay for these, but to date have had no response. Many thanks.

July 7, 1964

Mr. Francis S. Mason
Cultural Affairs Officer
United States Information Service
American Embassy, Grosvenor Square
London W.1, England

Dear Mr. Mason:

No doubt you have read the sad news about Robert Rauschenberg, is that last week very sad indeed. For the past two years he suffered from a coronary ailment, but when I talked to his physician a few days before, he suggested that it was a condition that could continue for many years - and might end peacefully. In any event, he has gone. Everyone agrees that it is a great loss to the art world internationally, as Rauschenberg was one of the few artists whose reputation not only continued the present but also the future, but was constantly on the move, what is most important, was his access to the younger generation of artists in all three generations. His integrity as a creative artist and as a person was almost unique in our age. He was with the Gallery since 1952 and his loyalty - particularly in relation to other artists throughout the world - was extraordinary.

What is particularly sad is that he left so little work for sale. During the past two years he produced very little, but even earlier and certainly since 1960, his average production was about six oil paintings per year, usually two large examples either in size to the painting purchased by Mr. Power when it was shown at The Tate Gallery, two of medium size and two quite small. The majority of these were sold very promptly.

I am giving you this information in detail as no exhibition of his work could be arranged of great benefit to a dealer abroad, as I doubt whether more than ten paintings, with only about two of the 60's, would be available for sale. However, a small but choice retrospective show could be assembled with the cooperation of museums and collectors who, I think, would be willing to lend for such an occasion abroad. In fact, as the estate and this Gallery are concerned, the sales are of very little importance, but again, I feel it would be unfair to a commercial gallery to bear the expenses involved, unless it were satisfied with a limited return. If you would like to discuss this with the Estate Gallery, I can assure you that I would be delighted to work out a commission such as you suggest. Don't you let me know by post regards.

Sincerely yours,

RMH/22

P.S. I wonder whether you could help me obtain two copies of the catalog of

July 20, 1964

Mr. William Lane
Holman Street
Lanenberg, Massachusetts

Dear Bill:

Thank you for sending us the check. Miss Watherston now has the picture in her possession and will repair it before the Gallery reopens.

Yes, Stuart's death was a great, great shock to me, despite the fact that I almost have become adjusted to losing more and more of my old-timers. Stuart was something truly special, both as an artist and as a personality. Unfortunately, he too left very few unsold paintings, which makes it difficult for us to keep the artist before the public.

This has been a very tough year for me from many points of view and, to cap it all, I have had to be in New York to work on inventory records, etc., but hope to get out to Newtown for the month of August and try to forget my current woes. This occurs the moment I get to that old shack and change character completely. As soon as I make the move to Connecticut, I'll try to make a real date with Sandy and you to visit me for a few days. Albert is still with me, so I can guarantee a comfortable stay. I look forward to this occasion.

Meanwhile, my fond regards,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD, CONN. 06103
TELEPHONE 527-2191
Cable address: WADATH

July 7, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

The Wadsworth Atheneum is very pleased that you have agreed to advance the sum of \$500.00 (five hundred dollars) to help defray the cost of publishing an edition of five hundred copies of ten silk screen prints designed by living American artists. This advance is to be repaid to you and to other sponsors from the proceeds of the sale of the portfolios after the payment from those proceeds of the cost of compensation to the artists, the cost of printing, advertising, postage, and telephone and travel expense directly attributable to this enterprise.

Should there be insufficient proceeds to pay the expenses and return the advances to the sponsors in full, the sponsors shall share in the proceeds pro rata. Will you please signify your acceptance of this arrangement by signing and returning the original copy of this letter.

In closing, let me say that we very much appreciate your interest and support of this project which we hope will be exciting and successful. With all good wishes,

Sincerely yours,

C. G. Cunningham
C. G. Cunningham
Director

E. Halpert
Accepted

ccc.B

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THE ART GALLERY OF HAMILTON

Director: T. R. MacDONALD

HAMILTON • CANADA

JULY 16, 1964.

MRS. EDITH GREGOR HALPERT,
DIRECTOR,
THE DOWNTOWN GALLERY,
32 EAST 51ST STREET,
NEW YORK 22, N.Y., U.S.A.

DEAR MRS. HALPERT:

WHEN I HAD THE PLEASURE OF SPEAKING TO YOU IN
YOUR GALLERY A FEW MONTHS AGO YOU SAID YOU WOULD LIKE TO SEE A
PHOTOGRAPH OF THE PAINTING WE HAD PURCHASED BY SAMUEL HALPERT.

I ENCLOSE A PHOTOGRAPH. ANY INFORMATION YOU
CAN GIVE ME REGARDING THIS PAINTING WILL BE VERY WELCOME.

I HAVE ADMIRER HIS WORK FOR MANY YEARS AND AM
VERY HAPPY WE WERE ABLE TO ADD THIS PAINTING TO OUR SMALL AMERICAN
COLLECTION.

YOURS SINCERELY,



T. R. MacDONALD, R.C.A.
DIRECTOR

TRMacD/EM

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Saturday Review Education Supplement

Sponsored by The Fund for the Advancement of Education

~~XXXXXXXXXXXXXXXXXXXXXXXXXXXX~~

~~XXXXXXXXXXXX~~

380 Madison Avenue, New York 10017

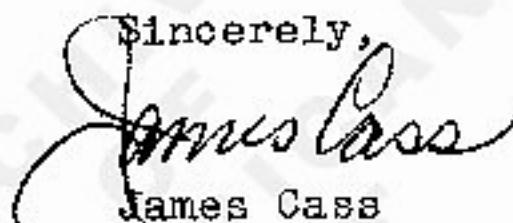
July 23, 1964

Miss Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

Thank you for your kind words about the Education Supplement and for your suggestion that an article might be made out of letters Charles Sheeler has received from youngsters in school. The examples you quote in your letter are delightful, but left our editors wondering how much interest they would have for the general public. We also hesitate because we carried a substantial article on art education in the schools in one of our spring issues and have another already slated for this fall. We do hope, though, that you will be able to interest another publisher in this material.

Sincerely,



James Cass
Associate Editor

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KIMMEL & YOUNG, INC.

PLUMBING CONTRACTORS

502 So. Garfield Ave. Alhambra, Calif.
ATlantic 2-2263

ROSE ART MUSEUM

Brandeis University, Waltham 54, Massachusetts

July 9, 1964

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Mr. Hunter is away from the office in Europe and Easthampton
and will be in touch with you when he returns.

We have sent a dozen copies of American Modernism - The First
Wave to you under separate cover.

Sincerely,

Margaret Canty

Margaret Canty
Secretary to Mr. Hunter

SH:mc

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 15, 1964

Mr. Raymond Nasher
937 Republic National Bank Building
Dallas 1, Texas

Dear Ray:

As I promised, I am now sending you several catalogs of what I referred to as "educational exhibitions". These had a tremendous impact in the art world, particularly so among museum personnel and artists and several versions with variations were held in other parts of the country. I would suggest that you write to the following for two additional catalogs of the same, or rather similar, nature.

Six Decades of American Painting of the 20th Century, Des Moines
Art Center, February 10, 1961
Vintage Moderns: American Pioneer Artists 1903-1932, Department of
Art, University of Iowa, May - August, 1962

The Directors are, respectively, Thomas Tibbs and Frank Seiberling.

Such exhibitions are particularly valuable away from the so-called major art centers, where representation of these artists is rather limited. To the majority of visitors these serve as eye-openers and furnish a source of reference which is invaluable in judging what is being done today. For comparison with Pop Art, the Folk Art exhibition of SIGNS AND SYMBOLS, USA is most significant. It is too bad that there are so few illustrations, but I will be glad to send you some photographs, if you so desire. When you are next in town, you might find it of interest to read some of the reviews which had appeared, together with catalogs of one-man shows by several of the painters who appear in each of these exhibitions. I'm referring to catalogs similar to that of the Dove retrospective, which Patsy took with her.

It was great seeing you and I hope that you-all will pay us another visit shortly.

With affectionate regards,

EGH/tm

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July 15, 1964

Dr. F. M. Hinkhouse, Director
Phoenix Art Museum
1625 North Central Avenue
Phoenix, Arizona

Dear Dr. Hinkhouse:

On June 22nd, we wrote to you requesting that you return any of the photographs sent to you in May which could be spared.

As we have not heard from you, I am presuming to write to you again in the hope that some or all of these photographs can now be returned. We are putting our records in good order over the summer and it would be most helpful to us to have as much outstanding material returned as possible.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions, archivists are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

July 27, 1964

Mr. David Fuller, Research Editor
George Rainbird Limited
2 Hyde Park Place
London W2, England

Dear Mr. Fuller:

Thank you for your letter.

Stuart Davis passed away on June 24th. As his sole agents, and now for the estate, we are glad to give you permission to reproduce CONTRANUITIES 1963.

For your information, this painting was purchased by Mr. E. J. Power while it was on exhibition at The Tate Gallery in the Gulbenkian Exhibition. Naturally, you will be obliged to obtain Mr. Power's permission as well. Regarding the proof, would you be good enough to send it to this address, so that Mrs. Davis and I may make our comments in this connection.

Would you also be good enough to send the customary reproduction fee directly to Mrs. Roselle Davis at 15 West 67th Street, New York, New York 10023.

Sincerely yours,

BDH/ta

rior to publishing information regarding sales transactions, assurances are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 20, 1964

Mr. T. R. MacDonald, Director
The Art Gallery of Hamilton
Hamilton, Canada

Dear Mr. MacDonald:

Thank you for your kind letter and the photograph.

Indeed, I remember the Halpert painting very well. During the summer of 1926, we rented a cottage in Perkins Cove, Ogunquit, Maine. During the four months of our residence there, Sam painted in the area and was particularly devoted to the rocks and ledges and similar subjects, occasionally with figures. As I recall - that far back - this was among his favorite paintings.

I hope that the identification of the exact locale will be of interest to you.

Sincerely yours,

EGH/tm



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SANTINI BROS., INC.

General Offices: 1405 JEROME AVENUE • NEW YORK 52, N. Y.

TEL. CYPRESS 8-7000

CARLE ADDRESS "BYE BASTINI, NEW YORK"



- * Downtown Gallery
32 East 51st Street
New York, New York

Date 4/20/64

Re: Lot # 3614-425

Warehouse # 4

Dear Customer:

It is our privilege to have been entrusted with the care of the property stored under the above lot number.

For our mutual protection it is necessary that we have a CONTRACT bearing the signature that we are to recognize as the authorized one in conducting the account and the one to whom we may issue a WAREHOUSE RECEIPT (the official itemized listing of articles stored.) In reviewing the file we find it incomplete for the reason checked below:

- () The Bill of Lading covering the Storage-In-Transit period has expired; hence a standard Storage Contract must be established.
- (X) A Contract has not been established. We are enclosing such Contract in duplicate. Please sign the original, keeping the copy for your file.
- () The Contract is signed " ". Inasmuch as we have the account under your name, please let us know which signature is to be recognized. You may use the back of this letter to record your instructions.
- () We have not received the Contract that we sent you on for signature and return.

A self-addressed envelope is enclosed for your convenience. Won't you please give this matter your prompt attention so we may send the Warehouse Receipt?

Yours very truly,

~~SANTINI BROS., INC.~~

Other Enclosures:

- () Depository Insurance Data
- (X) Bill for services rendered: With your best interest in mind, goods are examined by our Warehouse Foreman on arrival. Articles inadequately protected against soil or damage are placed in proper containers and a nominal charge applied. Any charges marked * (asterisk) cover services performed in this connection. We trust his action will have your approval. Your consideration and payment will be appreciated.

1 BROOKLYN 1405 Jerome Ave. CYpress 3-7000	2 BROOKLYN 402 Eastern Parkway INGersoll 7-3000	3 JAMAICA 93-28 170th St. Jamaica 6-2171	4 MANHATTAN 449 W. 48th St. Columbus 5-4600	5 LONG ISLAND CITY 38-01 Queens Blvd. ST(ewart) 4-5555	6 BROOKLYN 607-9 Jackson Ave. CYpress 3-7000	7 BROOKLYN 150 52nd St. MYacinch 2-3980	8 MIAMI 20 N.E. 11th St. Franklin 1-7503
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4M-S2-7-60-G.N.

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Donor Name: Minneapolis Society of Fine Arts
Address: Minneapolis, Minnesota

Date of gift or proposed gift: June 1964

Name of work: PEDERNAL -- FROM THE RANCH #1

Artist: Georgia O'Keeffe

From whom purchased: The Downtown Gallery, 32 East 21 Street, New York, New York

When purchased: June 19, 1961

Purchase price: \$6,500.00

Medium: (Underline or fill in one)

PAINTING-Oil-Water color-Pastel-Gouache-Other Painting - oil

DRAWING-Pencil-Crayon-Ink-Other

SCULPTURE-Bronze-Stone-Wood-Other

GRAPHIC-Lithograph (Blk & White, Color)-Etching-Other

Support: (Underline one)-Canvas-Paper-Wood Panel-Other

Dimensions: Height 30-1/2 inches; width 40-1/2 inches

Location and Description of Signature, Date and Inscription:

Quote how signature and/or date read: "

Face (underline two): Upper, lower, right, left, center,
other

Reverse (Describe):

Quote, describe, and state location of any other inscription:

For Sculpture, Cast No. _____, Edition size _____

Condition: Excellent

*Former Owners: (Dealers and collectors)

*Exhibitions: The Downtown Gallery, New York City, New York, 34th Annual Exhibition, October-November, 1959; The Corcoran Gallery, Washington, D. C., Biennial, January-February, 1961. Reproduced in the catalogues of both of the above exhibitions.

*References in Publications (Books, Magazine Articles, Exhibition Catalogs, etc.)

*Note: If space is insufficient, please supply information on additional page.

\$10,000 7/15/64

Cover

Appr

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FORTY EAST NINTH STREET, NEW YORK CITY

July 6, 1964

Edith dear,

I'm sorry but I will be returning the Lewandowski.
It just sends all the others in the room off.

I've packed it away carefully and as soon as I know
someone is at the Gallery I'll bring it in.

Have a wonderful summer.

Bless you.

Antony Bonomi

July 13, 1964

Mr. Merv Slotnick
2136 S. W. 5th Street
Miami, Florida

Dear Mr. Slotnick:

Edward Stasack referred your note to us. The Gallery is closed during the summer months, which explains the delay in our answer.

The lowest priced drawing by Stasack is \$90 and the mason-ite-intaglio prints, \$15. Naturally, we have no photographs of these inexpensive items, but if you are in New York after the Gallery reopens in September, we will be glad to show them to you.

Sincerely yours,

ESH/ta

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

DIRECTOR'S MIDSUMMER REPORT

July 17, 1964

Dear Friends:

In the middle of my first summer at Skowhegan, I am delighted to report on the high quality of the students, the faculty and the wonderful things happening at the School.

The Students

Everyone agrees that this is one of the finest groups of talented students ever to attend the School. We have thirty students here on scholarships provided by you and our other friends. In addition, we have 36 paying students. We are able to accommodate this number because three married students are living off campus and four are here for a month only -- two in July and two in August. More than 40 applicants for scholarships and many who would have been full paying students had to be turned away this year. This was more than ever before.

The Faculty

All reports to me from the students are most enthusiastic about the faculty. Each student is being greatly assisted in finding their own idiom by one or more faculty members.

New Mosaic Course

This new course is well underway. Under the supervision of Willard Cummings, Anthony Schiavo is teaching the techniques to the students. Three of those who entered the competition to design a Phoenix for the Margaret Day Blake Library are here working with Mr. Schiavo. Some of their mosaics will be completed and on the Library at the time of dedication. We hope many of you will find you can be with us on August 12.

The Margaret Day Blake Library

A few minor details remain to be completed but the Library is in use and the formal dedication will be held on August 13th. On the same day, we will officially open the sculpture wood beside and behind the Library. In it will be prize-winning pieces done by students in past years. We will add to it over the coming years.

The Stuart Davis Scholarship

Mrs. Edith Gregor Halpert who has been one of our most enthusiastic supporters for many, many years and who has been providing a full scholarship each year, has set up an additional full scholarship in memory of her very dear and close friend, the late Stuart Davis. This is one of the finest tributes that has been paid to the School. I know that all of you will be as thrilled to learn of this as we were.

Another New Scholarship

We were pleased to learn this week that a relative of one of our Advisory Committee members was so "impressed with your catalog and the fine job done in assembling "Four Centuries of American Masterpieces", she has decided to give a full scholarship to Skowhegan." This is \$750. from a new friend of Skowhegan!

Contributions to Scholarship Fund

Even though we are well into the School year, we continue to face the necessary task of money raising. I can't tell you in words how truly satisfying it is to me to see the creative activities of the students. Just to spend a few hours would convince you of the great use to which they are putting all the money contributed each year. For me to see this going on each and every day is a tremendous privilege.

Reviews -- FOUR CENTURIES OF AMERICAN MASTERPIECES

Enclosed are copies of Emily Genauer's and John Canaday's reviews. We have a supply so do send copies to friends. Just let me know how many copies you would like to have. Also, if you would like to have a catalog of the exhibition for a friend or want us to send one along to someone, give me their names and addresses.

The Avalon Foundation

I have left to the last our most exciting new event. The Avalon Foundation has given to the School \$25,000 "to aid in completing payment for the purchase of its campus and in the construction of certain new facilities." !!! It is impossible to describe either orally or in words how thrilled we were when we received this grant.

There are many different ways in which the grant will be put to good use. We feel that possibly the greatest aspect of the grant is the confidence it evidences in the past as well as the future importance of the School to the cultural life of our country.

Mrs. Edith Gregor Halpert
July 20, 1964

Page Two

It seems to me that leaving it at an unspecified 10% of the group of works of art is better than having to each year designate individual items. This also would make it unnecessary to have the Deed revised. I hope this satisfies you on that score.

I am ready to come to New York at any time to go over the two itemized lists of works of art. I can bring along my secretary to type up the list to make this as painless as possible to you, and get it done quickly and efficiently.

You asked me to explain the procedure involved. All that is now needed is to have the Deed of Gift formally approved by all parties concerned. We will also need the two itemized lists. This can then be acted upon by our Board of Trustees. Then my work will start in earnest, for we will have a lot to do with architects, builders and fund raisers - a complicated and time consuming series of operations.

As to my remark about unloading surplus works of art - there will be almost nothing of interest to you as the items involved will be mostly minor 19th century Europeans. There may be a few Americans, but they will be by men of little consequence and the paintings will be dull. However, I think it would be a fine idea if you would come to the Gallery and let Don and me take you through the storage area so you can see what we have in reserve, and also to enable us to get the benefit of your judgment on what is not worth retaining.

Lets get the show on the road so we can have the celebration I have been looking forward to for a couple of years!!!

Hoping to hear from you very soon, and with cordial regards from the family and myself, I am

Sincerely yours,



Director

HW:arf

Box 4, Ocean Point, Maine
Area Code 207, 633-2307

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June 20, 1964

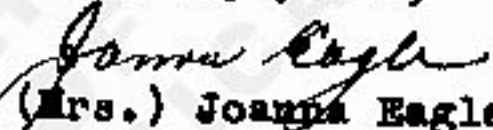
Mrs. Edith Halpert
The Downtown Gallery
32 E. 51 St.
New York, N.Y.

Dear Mrs. Halpert,

Thank you for the helpful information you gave me during my recent trip to New York.

As usual, it was a pleasure to see you.

Sincerely yours,


(Mrs.) Joanna Eagle

2828 Conn. Ave., NW
Washington 8, D.C.

not to publishing information regarding sales transactions, research is responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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[Faint, illegible text line.]

July 15, 1964

Mr. Nicholas E. Brown
The Leicester Galleries
4 Audley Square
London W.1, England

Dear Mr. Brown:

I'm sorry there has been a delay in the shipment of the two copies of FUTILITY. Shahn delivered these to us and they are being shipped to you today.

Obviously, once again my letter to Mayor Fenneberg did not reach him. In this instance, it is obviously due to the fact that he went off on his vacation trip. As soon as I receive word from him, I will communicate with you about the matter. You are very kind to assemble the press clippings for us and I look forward to receiving these after the exhibition closes.

While we were aware that Stuart Davis was ill during the past two years, the shock of his passing hit hard. He was both a rare artist and a rare personality, one I deeply admired in both categories. He was with the Gallery since its inception and it was a joy to work with him and to see his continuous experimentations and always a most personal idiom. One gratification is the fact that his success was equally continuous, with the exception of the Depression. And it was particularly so that his success reached its highest peak shortly before he died. Very few artists have had that happy experience. Several American and foreign museums have communicated with us about a memorial exhibition, but Mrs. Davis and I agreed that it would be wise to wait until the latter part of the year, when most of his outstanding examples will be available. He left very little unsold work, but his reputation in museums and in private collections make it possible to assemble a great exhibition. Thank you for your kind words.

My best regards,

Sincerely yours,

Representation

EOH/tm

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 10, 1964

Miss Jean Lipman, Editor
Art in America
635 Madison Avenue
New York, New York 10022

Dear Jean:

At last we received the two photographs, which I am now enclosing and sending to your office. Our opening date of the Osborn exhibition will coincide with the week of the assassination. If you want the exact date, I can advise you shortly, when my schedule is worked out.

I hope that I will see you during the summer. Do call me in Newtown after the 15th of July. Best regards.

Sincerely yours,

EGH/tm

Photos sent

W. R. KEATING & COMPANY

INCORPORATED

SHIPMENTS HANDLED TO AND FROM ALL PARTS OF THE WORLD

80 BROAD STREET

NEW YORK, N. Y. 10004

July 15, 1964
Ref. No. 87683
Air mail

Berthier & Cie.
63 Rue Sainte-Anne
Paris 2e, France

Re: Your 4642/44892

Gentlemen:

We wrote you on March 23rd and since then have sent you statements requesting payment of our bill of January 31st, amounting to \$90.35, covering the clearance and delivery charges on the case of paintings from Mr. A. Rattner to the Downtown Gallery, New York. Up to the present time we have not been favored with a remittance nor have you informed us the reason for not remitting.

Our bills are payable when rendered and we cannot permit this one to be outstanding any longer. Will you please arrange for a remittance to be sent to us by banker's draft in New York funds by return air mail.

Thanking you, we are

Faithfully yours,

W. R. KEATING & COMPANY, INC.

PRESIDENT

P.S. Royals/mes

CC: Mr. A. Rattner

✓ CC: Downtown Gallery - Attn: Mrs. E. G. Halpert

Mrs. Halpert--Will you please write to Mr. Rattner and ask him to contact Berthier and see that a remittance is sent to us by return air mail. Thanks.

July 22, 1964

Mrs. Erwin Keller
146 Columbia Heights
Brooklyn 1, New York

Dear Mrs. Keller:

The Gallery is closed until after Labor Day and therefore we cannot give you a complete or final valuation of the works by William Zorach to which your letter refers. Also, for this purpose, it would be necessary to see photographs of the paintings.

However, for the time being, you might put a temporary valuation of \$500. on each picture.

If you will send us photographs, we will be happy to be of more definitive assistance when the Gallery reopens.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

July 22, 1964

Mr. George Montgomery, Director
Museum of Early American Folk Arts
49 West 53rd Street
New York, New York 10019

Dear George:

I was agreeably surprised to find the paintings and the Schimmel eagle in my home when I arrived late afternoon. I trust that you did not have too much difficulty in locating the place.

Everything arrived in good order with the exception of the LION FAMILY, attributed to Edward Hicks. This has a long scratch diagonally across. Because I was returning (Sunday evening) via train and had a bag, I could not bring back the painting for your examination, but will do so on my next round trip to Newtown, Mass. While, would you apprise your insurance broker of this damage. This reminds me that no settlement has been made as yet for the two DANCING TOYS which were broken and reported on April 9th. Will you therefore be good enough to check again with Huntington Black, to whom you referred this matter.

Please let me know when you are planning to close the Museum, so I may advise you where deliveries are to be made. I'm glad that you decided to use Kahn Brothers or Hayes, as they are better equipped to handle works of art of a fragile nature. Special care will have to be taken with the paintings on glass, the MEMORIAL TO GEORGE WASHINGTON, which has an inscribed glass, and the sculpture, as well as all the other items.

You will find your receipt enclosed.

Sincerely yours,

BGH/tm

For publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

GALERIE COARD

TABLEAUX MODERNES

SOCIÉTÉ ANONYME AU CAPITAL DE 48.000 F

38, AVENUE MATHIGNON

PARIS 8^e

TÉL. : ÉLY. 28-16

R. G. COM. 37 815.808

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I hope your moving was successfully achieved.

I wish you lots of luck and very pleasant and well deserved holidays.

Yours Sincerely

Nina Griliches

N. Griliches

P.S. In September Rattner will give us more paintings; at that time I will send you the invoice.

BIRMINGHAM MUSEUM OF ART

OSCAR WELLS MEMORIAL BUILDING
6TH AVENUE AND 20TH STREET, NORTH
BIRMINGHAM 3, ALABAMA

July 13, 1964

WILLIAM M. SPENDER, CHAIRMAN
RICHARD F. HOWARD, DIRECTOR

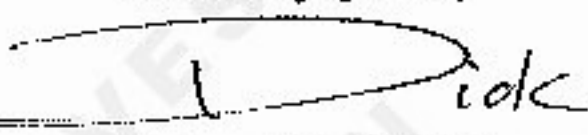
Miss Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Thanks for your letter of July 6. With vacation time of the staff, I am behind with my correspondence. The Schumm Traffic Agency, Inc. will pick up the show.

With best wishes,

Sincerely yours,


Richard F. Howard
Director

RFH/eh

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

there are icicles in the water." This became a local quote. Depending on my new Gallery decision, I will try to take some time out during the summer to fly out to Menemsha, as all my visits with you, Gil and Holly have been the most delightful excursions I remember. Naturally, I will let you know well in advance and certainly will make every effort, as the Gilberts are my favorite family.

Do write to me when you get a chance. Even a letter is a great help.

Virginia

DGH/tm

P. S. Unless you hear to the contrary, please write me at this address.

I am planning to take a longer weekend and will not be home all night long. I am most fortunate. I have this wonderful escape from all my work, a place where I can shed all responsibility and relax completely. I'm an early American at heart, because the architecture, the simple furniture and the folk art give me a sense of peace which is equalled only during my visits to Hawaii. As a matter of fact, I might even off for a week before the new season opens and fly to Honolulu. However, my plans are still very vague, as I am foolishly obsessed with the one hotel room, which seems so difficult to get. Nothing else appears right for me. I'm as bad as some of the local folk, who create an image for themselves and stay the night constantly. In any event, I must make a decision within the next week or so, as no movements to the magazine have to reach the publisher before July 15 in order to make the fall issues. The gallery is closed and a great big sign appears in the door. The idea of having it shut is a delight and I'm now convinced that this is what I want. The real break occurred when my "assistant," the big Irish, resigned this week. I'm referring to John Martin Jr. I was floating for several days as a result, because he - since the marriage - has been the greatest friend in my life. So much for me. I was distressed to learn about Gil's going through that disc experience once more. I'm sure that the rest and the sunshine will do more for him than any medicine and of course the new publishing deal and the chance must make him feel both happy and relaxed. Also, I trust that you will learn to take it easy too and keep "putting away your anger" and warm up in the sun. I still remember my first visit to Ogunquit, Maine, where I dashed into the water and broke all Olympic records dashing out. When I finally regained my breath, I saw some starfish, to which I pointed and said, "look, look."

Not to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is by published 60 years after the date of sale.

July 17, 1964

Mr. R. B. Beaman, Exhibition Chairman
Carnegie Institute of Technology
Schenley Park
Pittsburgh 13, Pennsylvania

Dear Mr. Beaman:

Indeed, I will make every effort to be in New York and at the Gallery on August 3rd, but would greatly appreciate it if you would call the Gallery on the preceding Friday or would drop me a note to let me know where you can be reached on Monday morning after 10 o'clock, so that I may communicate with you and make a specific appointment.

I look forward to hearing from you. While I am not in New York all mail addressed to the Gallery will reach me promptly.

Sincerely yours,

EGH/tm

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

16 Nordica Drive
Croton on Hudson, N.Y.
July 8, 1964

AFK
CD
7/8/64
Mrs. Edith G. Halpert
Downtown Gallery
32 E. 21st Street
New York, N.Y.

Dear Mrs. Halpert,

Your priceless collection of Folk Art currently on display at the Museum of Early American Folk Arts, was most enjoyable to me when I visited yesterday, and especially so since in it I found another fragment to add to my intensive and extensive research in the past few years, on the life of Thomas Collyer, shipbuilder, 1818-1862. Your wooden figure of HENRY CLAY created by Thomas Collyer interested me very much, and in the hope that you may have acquired more information on it than appeared on the card, which you would be willing to divulge in the cause of historical research, am writing to tell you of my efforts to reconstruct a forgotten life—that of a young genius from the country village of Sing Sing (Ossining, N.Y.) who achieved wide recognition in the field of steamboat building, not only in the U.S. but also in China for the China trade, and his skills and diversity included clippers, barques, steamboats, barges, towboats, schooners, sloops, etc—a total of some 100 boats in a very short lifetime. However, it appears that the stigma of the burning of the HENRY CLAY and the ARLENIA was not forgotten locally and there is nothing to record his astounding achievements in our local historical records (Ossining is my home town also.) So for the 150th Anniversary celebration of the Village of Ossining last year I had prepared much data for the two previous years research in my limited spare time, with a view toward

MARGARET M. WATHERSTON

44 West 77th Street, New York 24, New York - ENdicott 2-5514

Conservation of Paintings

July 18, 1964

Mrs. Edith G. Halpert
The Downtown Gallery
32 E. 51st St.,
New York 22, N. Y.

.....
PORTRAIT OF A WOMAN IN GREEN - Oil on canvas, glue lined,
27" x 33", American,
C. 1850

Present Condition:

Surface varnish is discolored and has been
scratched and scraped in numerous places.
Two of the scratches are deep and have cut into the canvas. Old dis-
colored retouching was noted in the face and hands.

Suggested Restoration:

Varnish will be removed and damages
to surface filled with gesso and retouched.
Surface will be sprayed with synthetic resin varnish.

Cost of Restoration - \$200.00

.....
MMW:ip

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDER-
STANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THERETO. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS
FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 26, 1964

(A) The Downtown Gallery,
32 E. 51st St.,
New York, N.Y.

7/28/64

In the story in today's N.Y. Times, about Mrs. Halpert's very generous gift of art to the Corcoran gallery, mention is made of her own collection of American folk art.

Is there some kind of illustrated catalogue on her folk art?

I note that some of these things are on view at the Mus. of ^{Early} Am. Folk Arts. I wrote to them a while back but got no reply.

Very truly yours,

J. Wenger

The Morris Hotel,
311 S. 13th St.,
Phila. 7, Pa.

was in Cor - see it at
which is at the present time
a unique case on 20th Century

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Miss H. has never ~~seen~~ a cat of
her own color as this is now in private
domain. There has been many cats
of this color and she has been careful
not to show any.

per
sent ed
ad
7/17/64
OFFICE OF THE TREASURER

RANDOLPH-MACON WOMAN'S COLLEGE
LYNCHBURG, VIRGINIA

July 14, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We wish to revise the insurance carried on our paintings. Dr. Mary F. Williams, Curator of our collection, tells me that one or more of our works came from your gallery, or are by artists you represent.

Would you be so kind as to write the current market value against any of the items on which you feel qualified to give an opinion, including the ones acquired from you?

I enclose a duplicate copy for your files, and an envelope for returning one to us.

Thank you for your help.

Sincerely,

V. H. Belcher
V. H. Belcher
Business Mgr. & Treas.

VHB:NB

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July 13, 1964

Mr. Ben Shahn
Roosevelt, New Jersey
U. S. A.

Dear Mr. Shahn:

We received a letter from Mr. William Smith, and we are happy to know of your great interest in holding an exhibition of your works in Japan. We are fully confident in assuring you that high expectations are placed on the exhibition of your works in Japan not only by us but also among many influential art-loving people of this country. We earnestly solicit your special consideration to our plan, in order to materialize this fine project and make it major success.

According to Mr. Smith, the major problem in this connection is how and from where to collect your works. We are well aware that you never have many paintings on hand, and that many of your works are held at the Museum of Modern Art in New York and other museums scattered in many cities as well as in the hands of a number of individual collectors.

As far as we are informed the Downtown Gallery in New York has handled so far the largest number of your works, so that in order to realize your exhibition in Japan it seems to us absolutely necessary that this gallery possess positive interest in promoting such an exhibition in Japan.

By forwarding a copy of this letter to this gallery at the same time, we intend, immediately upon receipt of your consent, to conduct further negotiations with you through the above gallery.

Because this project will be the first attempt of this kind in Japan, it is our sincere desire that we assemble as many of your works as possible in a systematic way. We shall be extremely grateful if you will let us know how you think about this matter, and also give us the opinion of the Downtown Gallery along the same line. Upon receipt of word from you we shall then proceed to examine and decide upon the site of the exhibition and other related matters. In this connection, we are happy to inform you that we can secure extensive cooperation from one of Japan's most influential newspapers in promoting our project. In addition, we are considering the use, as the site for the exhibition, not only of the large hotel in which our gallery is located, but also other public museums. We are moved to these considerations because it seems to us to be most essential that the best possible place be chosen for accommodating the largest possible audience in their enjoyment of such a wonderful exhibition of paintings.

fine to publishing information regarding sales transactions, artists are responsible for obtaining written permission on both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

JACOB SCHULMAN
38 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

July 27, 1964

Dear Edith,

I see that the New York Times has finally caught up with your problems in connection with your contemplated gift to the Corcoran Gallery.

It would appear from the article that many of the difficulties have now been erased and the transaction may soon come into being. I am sure that after all of the work you have provided for this purpose that this will be the fact.

In any event, as I have previously advised you, when you have received some formal word on this from the Treasury Department, I would be pleased to review a copy of it for you. Also, if I can be of any further help to you in this connection, please do not hesitate to call on me.

I do hope that you are having a wonderful summer and certainly look forward to seeing you soon.

With kindest regards, I am

Sincerely,



Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 21, New York

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 20th, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

It has been suggested that I write to you for some information.

My mother was an old friend of William Zorach's and she owns two of his watercolors which were done in 1927 and 1928. Recently she entered a retirement home up in Westchester. In accordance with various entrance requirements they request a list of assets and possessions, such things as paintings need to be assessed as to their present value.

Knowing that you represent Zorach I thought that you might be able to help me out by giving me an idea of their approximate value. If condition and size have any bearing, they are in excellent condition, the actual size of the watercolors are $21\frac{1}{2}$ by $14\frac{1}{2}$.

Thanking you in advance for any information that you can give and I hope that this will not inconvenience you too much, I am

Very truly yours,

Gracie Keller

(Mrs. Edwin) Gracie Keller

116 Columbia Heights
Brooklyn 1, New York

*1927
\$500
no plate*

ALBERT R. LEE & CO., INC.

INSURANCE ADJUSTERS
MARINE SURVEYORS

90 JOHN STREET

NEW YORK, N.Y. 10038

July 16, 1964

CABLE ADDRESS
"ARLEECOT"
NEW YORK

IN REPLY REFER TO

41568 JWM

The Downtown Gallery
32 East 51st Street
New York, N. Y.

Attn: Mr. Miller

Dear Mr. Miller:

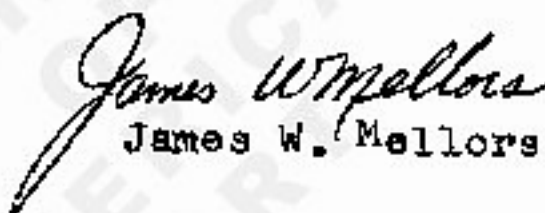
We have authorized Mr. Joseph Ternbach of Forest Hills, New York to pick up for our office the damaged eagle weathervane which Mrs. Halpern loaned to the Brearley School, 610 E. 83rd St., New York City. Mr. Ternbach is receiving a copy of this letter and we understand that you will contact him in the immediate future so that the damaged item can eventually be sold for the account of the underwriters whom we represent.

For your identity of the eagle weathervane this is the large copper weathervane which I believe you carry under your stock No. 1402 for which Mrs. Halpern signed a release and agreed to surrender the item to our principals for disposition.

Thank you very kindly for your cooperation and attention on the above.

Yours very truly,

ALBERT R. LEE & CO., INC.


James W. Mellors

JWM:rbm

cc: Mr. Joseph Ternbach
110-21 69th Avenue
Forest Hills, N. Y.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

TELEPHONE
66 KPM 3-9200

Sincerely yours,

Washington, D. C. 20506
The Corporate College of Art
Mr. Herman Warner Williams, Jr., Director
yours,

1519 West

EGH/tm

[illegible]

In the same letter, and one previously sent, you referred to the fact that you were planning to eliminate some of the works in your collection. If so, I would be interested in knowing what they are, as I know several people who might be interested in making such acquisitions, and also, when I start soliciting gifts, I would make sure not to ask for these artists.

It is you are planning to be in New York in the very near future, why don't

July 23, 1964

Mr. Frank M. Titelman
The Puritan Sportswear Corp.
Altoona, Pennsylvania 16603

Dear Frank:

Thank you for your charming note and the enclosure. Now I
can eat.

The all-gold-leaf frame has been ordered to replace the
one currently on the Ben Shahn painting. It may be two
weeks before it is completed, since it requires a spec-
ial coating which has to dry before the gold leaf is
applied. I decided it could be a little wider than the
present frame without extending the painting.

I'm delighted that this picture had been misfiled, making
it possible to add it to your collection.

It was good seeing you and Rose and I look forward to a
visit with you when we reopen in the Fall. Best regards.

Sincerely yours,

RDH/tm

July 15, 1964

Dykes Lumber Company
137 West 24th Street
New York, New York 10011

Gentlemen:

Miss Margaret Watherston has told us that she gets from you a pure polyethylene film for protective use on paintings she is restoring.

We would like to order 1 roll of this product, 100 feet long and 120" wide and 1 roll of the 36" wide.

Would you send it to the above address and also send your bill? Many thanks for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

P.S. The weight should be the same as that used regularly by Miss Watherston.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Newspaper — Thought you would ~~get~~ have
a chuckle or two — Have 2 teenagers
here as houseguests — !!! I need
a much needed rest — 14 kids for
dinner yesterday.

Love,

July 25, 1964

Love

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

21 July 1964

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y. 10022

Dear Edith:

It's been nearly a month since you wrote so thoughtfully. I enjoyed hearing all your ideas, some of which I have felt myself and have already projected.

As to the Board of Trustees, perhaps you and Mr. Takayasu do not know that there are representatives of the Chinese and Japanese communities who have been serving for several years. The Board itself is aware of a need to strengthen the base. Actually, I cannot conceive of a more responsive, generous and enlightened group of trustees, and I'll match them any day against any board you could name. My eleven months here have been rewarding beyond belief in terms of the cooperative spirit of this exemplary group. And the accomplishments over the years are certainly a credit to the Board as well as to the professional administration, for both financial support and vision.

Now the time has come - and a time of change inevitably comes to all things - for a different emphasis. The community, especially in the younger generations, is ready to participate to a much greater degree in all cultural affairs. It is exciting being a part of the vital developments taking place in this vigorously growing city of the world. And I am determined, as I've said, to build an American collection here at the Academy. Your exhibition ideas are good ones and could be an integral part of the campaign for acquisitions in this field. Can Walter and Jack be persuaded to make a gift?

Regarding galleries, a new one representing some dozen or so leading artists opened the first of the year at the Royal Hawaiian, while another one folded. Your suggestion for a sales gallery is worthy of consideration. I am planning now to open a sales shop in November, to handle books, reproductions

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

BROAD AND CHERRY STREETS PHILADELPHIA 19102 LOCUST 4-0219

Frank T. Howard, *President*

Alfred Zantlinger, *Vice President*
Joseph T. Fraser, Jr., *Director and Secretary*

C. Newbold Taylor, *Treasurer*

July 16, 1964

Mrs. Edith Halpert, *Director*
The Downtown Gallery
32 East 51st Street,
New York 22, N.Y.

Dear Edith:

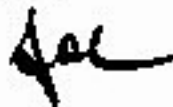
I am just returned to my desk from a bit of vacation in Maine. News of Stuart's death of course reached me there, but late. His passing certainly marks a terrific loss and we who had the good fortune to know him are the poorer indeed. There is some little satisfaction, however, in the realization that he knew of our wish to do him honor by the staging of a small but retrospective show as we open this new and important project to the life of this venerable place.

As I return to Philadelphia, Marjorie Ruben is enjoying a very, very short trip to Paris, but will be back here next week. I have examined the material she left on her desk and I am encouraged that there has been a very considerable good response to the invitations I sent out. We were aiming at about 20 pictures and I think there is presently a report from 15. What I have not done yet is to examine, once again, the photographs and checked the sizes of those which have said yes. I believe though there is time to await her return and what with those unheard from we may still want to be sure that a good component of most important canvases are included. I should rather suspect that as this exhibition now takes on even more important aspect following so close upon his death, that personal appeals might be looked on with favor if we must do some additional inviting.

I am grateful to you for all the help you have given Mrs. Ruben and your interest in our project and also your thoughtfulness in telling us that any mail can go on to you as you vacation. I will certainly endeavor to get in touch with you only for emergencies, but I know you share our wish to make this an ideal event.

I send this to you, then, sharing your heavy heart, but with every wish that your respite from New York City and the Gallery will give you a rest and change.

Sincerely,



Joseph T. Fraser, Jr.
Director

JTF jr/DER

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C O P Y

July 8, 1964

Miss Alice Davis,
Secretary for the International
Carnegie Institute of Art
4400 Forbes Avenue
Pittsburgh, Penna. 15213

Dear Miss Davis:

Your letter with the enclosures pertinent to the painting
by STUART DAVIS: "Elips and Ifs", 1963-64 and its ship-
ment to Pittsburgh for exhibition in the 1964 International
has been received by this office.

The painting was installed in this Museum's major summer
exhibition just before Mr. Sweeney left Houston for the
Venice Biennale. It is a focal point in the exhibition;
one made doubly prominent by the strength of the design and
the brilliant color. To remove the painting from the ex-
hibition now would be to destroy the balance in Mr. Sweeney's
wonderfully integrated installation.

It will be extremely inconvenient to ship the painting
before the exhibition closes in September. We are sure you
will understand our situation. In the meantime we can pro-
vide photographs made since the painting came south and the
usual statistics relevant.

Sincerely yours,

Edward B. Mayo, Registrar

cc: Mrs. Halpert

Not to publishing information regarding sales transactions.
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
substantiated after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 50 years after the date of sale.

LOOK

COWLES MAGAZINES AND BROADCASTING INC. 488 MADISON AVENUE NEW YORK 22 NY MU 8-0800

ALLEN F. HURLBURT, Art Director

July 17, 1964

Mrs. Edith Gregor Halpert, Director,
The Downtown Gallery,
32 East 51 Street,
New York 22, N.Y.

Dear Mrs. Halpert,

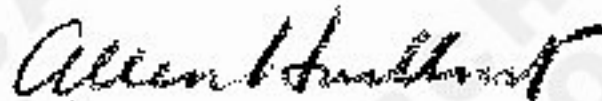
You are right. LOOK only negotiated for the reproduction rights to the Ghandi drawing as an illustration for the Leo Rosten series appearing in LOOK. This would include any promotion of the feature and any reprints of the Leo Rosten series.

All commitments have included the reproduction rights on this series in LOOK Magazine and in a subsequent book which will cover the entire Leo Rosten series as well as the necessary promotion of the article and the book.

Of course, Ben Shahn is the owner of the original art work. While I would love to have it, I fully understand its value.

Kind regards -

Sincerely yours,



Allen F. Hurlburt
Art Director

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July 10, 1964

Union Towel Supply
70 Johnston Avenue
Jersey City 4, New Jersey

Gentlemen:

Enclosed find check in payment.

Please discontinue this service, effective immediately. We will be closed for the summer months and will contact you at such time as we wish service reinstated.

Thank you for your attention.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

The Corcoran Gallery of Art

Washington, D. C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

July 13, 1964

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Mr. Williams took off last week to spend a week or so with his family at Ocean Point, Maine, so I am immediately sending on to him your letter of July 10th.

Trusting the Post Office will render its usual efficient service, I am

Sincerely yours,

Ann Tadeley

Secretary to the Director

arf

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ne is receiving even the youngsters today.

I trust you will be interested in this material and I have several photographs of the paintings referred to in the letter enclosed for your information.

July 20, 1964

Mr. Paul Woodring, Editor
Educational Department
Saturday Review
530 Fifth Avenue
New York, New York

Enclosed please find

Dear Mr. Woodring:

Recently, during a conversation with Katherine Kuh, she agreed that you might be interested in some fascinating material I have received from Charles Sheeler, the eminent American artist.

I have assiduously followed the educational department in the past two years and it occurred to me that you might be interested in this material to demonstrate the fact that there are youngsters whose creative instincts are stimulated by a teacher and whose response to the teaching is positive.

A photostat of a letter received from U.C.L.A. is enclosed. This is self-explanatory. If you wish, I will send you a selection of the many letters written by these 8 to 10 year old children. They are utterly fascinating. For instance, and I quote

"Dear Mr. Sheeler,

I love your paintings, especially the one that had buildings at a worm's-eye view, and the realistic drawing of a cat on the chair, because it's a limited palette, and because of its shadows and the texture of the cat's fur.

I always recognize your paintings, because they're usually ruler perfect and they give me a quiet feeling, and a lonely, deserted feeling.

Yours Truly,
Carol Jean Rogers of the
University Elementary School"

(age 9)

An excerpt from Vivian Gilbert's letter (age 9): "The absence of people in your pictures makes your pictures stand out more."

The collection of letters was of great significance to Charles Sheeler, who has been incapacitated for the past four years as a result of a serious stroke and therefore unable to continue his painting career. He found it most gratifying to learn that

R CONDON

LAUREL PASTURE OAKWOOD LANE

VALLEY FORGE PENNSYLVANIA

WELLINGTON 3-4465

JULY AND AUGUST GENERAL DELIVERY

NORTHEAST HARBOR MAINE

SCULPTOR of

NATIVE WOODS AND GRANITE

SPECIAL DESIGN RUGS

July 24, 1964

Many sculptures have been sold from Laurel Pasture's
out-door gallery, in connection with massive trees etc.

A few owners of my sculpture -

Mr. Joseph H. Hirschhorn

a number of the du Pont family

Mr. Richard J. Neutra, A. I. A.

Mr. G. David Thompson, 4 granite etc. sculptures

Very important pieces of Americana have been sold to —
Mr. and Mrs. Andrew Wyeth are among my old patrons.
Quite a few of my clients are members of the
Rockefeller, Ford and Mellon family. Mr. H. F. du Pont
of Winterthur has made purchases from me for over 25
years.

There are 6 or so of my applewood etc. sculptures in
the show rooms etc. of Mr. Harvey Probbes, furniture
designer at 155 East 56 St. N. Y. C.

(Mr. Probbes's furniture is used "Exclusively" in the
living room, den and master-bed room of the
Edw. Durell Stone House of Good Taste, N. Y. World's Fair)

Rudolph Condon

NORTON GALLERY AND SCHOOL
OF ART
PALM BEACH ART INSTITUTE, INC.
PIONEER PARK WEST PALM BEACH, FLORIDA

July 7 1964

Dear Edith -

Here's the "green copy"...

I'm having a few friends in for
a seminar soon, & will write again.

It sure looks bright amongst
our sacred cows!

Bob

Bob

AFA

- 5 -

Do let me hear from you soon.

July 6, 1964

Mrs. Richard Black, Director
Abby Aldrich Rockefeller Folk Art Collection
Williamsburg, Virginia

Dear Mary:

For a dame who was an efficiency expert at one time, I am setting a fine example which, incidentally, is much more in character today. The forms that were filled out for the Smithsonian exhibition have disappeared. Since the genius who took charge of that department is no longer with us, there is no way of locating them. While I shipped the three paintings to you and have a receipt from Budworth for these, I cannot recall what figures or valuations were listed in them, other than the \$5000. for the Maentel, on which you commented. This can be reduced to \$2500. As you know, that picture is not for sale and the price has to do only with my affection for it and not necessarily with the commercial value. I trust the 50% reduction will be all right with you.

Would you be good enough to send me the list as it appears in the printed forms. I will then send a consignment to you or to the Smithsonian, whichever you say.

Incidentally, Roger Stevens called on me about a month ago, shortly after Mrs. Kefauver paid me the compliment of asking for some help as well. This followed a charming rapport between Mrs. Goldberg and me, but I finally convinced all three that I could devote very little time to extracurricular matters hereafter. I really intend to taper off. But, I hit upon a fine idea. Stevens seems very much interested in having someone work with him on Folk Art and I suggested that, because of your move to Washington, you might be available and certainly would do the best job possible. He seems to know Luke Battle, who will unquestionably second the motion in this instance. In any event, I felt that it might be fun for you, since you will be stationed in Washington and I felt also that you could make a tremendous contribution in this association. Thus far, government officials have worked almost exclusively with amateurs who handled each issue accordingly. I'm very curious as to whether or not he has written to you. As you know, he has replaced August Heckscher as the Cultural Chief of America, and he too needs some help in the visual field.

Although the Gallery is closed for the two summer months, I'm still hanging around New York with an occasional weekend in Newtown. There is so much to do and so little energy to do it with, but I do hope to get settled in the near future and hope that my ideas about my new home and functioning will work out satisfactorily.

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THE
DOWNTOWN
GALLERY

STATEMENT

...7.15.64.....19

32 EAST 51 STREET • NEW YORK
Telephone: Plaza 3-3707

Mrs. Milton Kramer

STATEMENT

DEBIT

CREDIT

16.6.59	\$2,523.50	9.29.59	\$2,523.50
7.2.62 #9786	77.25	1.29.63	50.00
7.12 9789	21.93	3.15	50.00
12.5 9874	721.00	5.16	50.00
	<u>\$3,343.68</u>		<u>\$2,673.50</u>
11.16.63 #10162			
credit	721.00		
	<u>\$2,622.68</u>		<u>\$2,673.50</u>

credit due: 50.82

transferred to account
of Dr. Milton Kramer

referred to as the "Donee") an undivided 10% interest in the paintings and other works of art itemized and described in the schedule annexed hereto marked Exhibit A, retaining to herself the other undivided 90% interest in the said works of art; and (b) does hereby agree to give and transfer to the Donee during the calendar year 1965 and during each calendar year thereafter an undivided 10% interest (or such greater undivided interest as the Individual Donor shall elect) in the said works of art until the entire interest therein shall thus have been given and transferred to as the "Corporate Donor") does hereby give unto the Donor all of its right, title and interest in the paintings and other works of art itemized and described in the schedule annexed hereto and marked Exhibit B. The Individual and Corporate Donor are sometimes hereinafter referred to as the "Donors". The said paintings and other works of art set forth in Exhibits A and B annexed hereto are sometimes hereinafter referred to as the "collection."

2. The gifts provided to be made hereafter by the Individual Donor, as set forth in Paragraph 1 above, shall be made in each instance by the execution and delivery to the Donee of a written instrument setting forth that the Individual Donor does thereby give and transfer to the Donee the undivided 10% interest (or such greater interest as the Individual Donor may elect) in the said works of art, as provided in Paragraph 1 hereinabove.

3. The Donee hereby accepts the foregoing gifts, and agrees to accept the gifts provided to be made hereafter, subject to the terms and conditions stated herein.

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



GRAHAM PORTER, VICE PRESIDENT

Commerce Trust Company

KANSAS CITY, MISSOURI 64141

July 9, 1964

Miss Edith Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Thank you for advising us that the Ben Shahn painting is being shipped to us this week. Your note included the phrase "please add to your insurance policy".

I believe that in the past all art work has been insured in shipment by the sender. Our own insurance takes effect once the work of art is delivered to us. I mentioned this just so that this particular painting would not be uninsured during shipment. Will you therefore make sure that you have it insured.

Sincerely,

Vice President

GP/sfm

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Museum of Art

Carnegie Institute 4400 Forbes Avenue Pittsburgh 13 Pennsylvania (412) 621-7300

July 10, 1964

Mr. Edward B. Mayo, Registrar
The Museum of Fine Arts
1001 Bissonnet
Houston 5, Texas

Dear Mr. Mayo:

Your letter of July 8 re the Stuart Davis painting, "Elips and Ifa," has come to my attention inasmuch as Miss Alice Davis is on vacation.

We will await Mr. von Groschwitz' decision when he returns from vacation early in August as to whether or not it will be possible to work things out here if the Davis is not shipped until after the close of your exhibition in September. In the meantime, would you kindly let us know the earliest date you could make shipment and give us the outside dimensions of the frame. Thank you for your offer to send photographs, but we already have several.

Sincerely yours,

Brady Roberts

Executive Secretary

cc: Mrs. Halpert

16-1
A F A
July 13, 1964

Mr. Andrew Dilworth
Frost National Bank Building
San Antonio 5, Texas

Dear Mr. Dilworth:

I've had some bad luck in connection with the Waring Boston Tea Party Ghost. As I advised you previously, the person I had in mind specifically at that time was Maxim Karolik, who died suddenly. More recently, an auction of his private collection was held in Newport and several of the other potential buyers feel that they have already expended considerable funds. I am making one more try and will advise you as to the results. Meanwhile, the brochure is carefully guarded and will be available to you on request. The Gallery is closed for the summer and will reopen on September 8th. If you need the brochure, please write at this address and I will arrange for a special trip to New York to take care of the matter.

Sincerely yours,

BDH/tm

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CG
FA

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

cd
7/22/64
These were all
purchased
Thru Class Daniel
who is very aged now
and has no records
we believe

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Mr. Atkinson has referred my questions concerning Mr. Daniel and the Howald Collection to you. I am in the midst of preparing a Howald Collection catalogue and find our files complete except for a few pertinent details such as: provenance, exhibition and references previous to our acquisition and interesting footnote material. Listed are the particular paintings on which I am working: John Marin - "Ship, Sea and Sky Forms" and "Palisades, No. 1", Charles Demuth - "The Tower", Maurice Prendergast - "Along the Shore", Jules Pascin - "Oyster Bar" and "Lunch Room", Pablo Picasso - "Boy with Cattle" and Henri Matisse - "The Red Jacket". I am earnestly hoping that you will be able to help me or refer me to Mr. Daniel.

Sincerely yours,

Linda Hammond

(Miss) Linda Hammond
Public Relations

July 17, 1964

Miss Patricia McKay
Exhibition Secretary
San Francisco Museum of Art
McAllister Street at Van Ness Avenue
San Francisco, California 94102

Dear Miss McKay:

As you requested, I am enclosing a photograph of Max Weber's painting entitled TAPESTRY for your exhibition of "The Human Figure". I deeply regret that we have no color transparency of this painting in our possession and hope that you can have it made in San Francisco. We will be glad to ship the picture immediately, unless it has already been sent to you. The Gallery is closed for the two summer months and I'm writing to you from my summer home. I was under the impression that Mrs. Weber had the painting delivered to us and it is possible that the painting left earlier this month. If so, won't you be good enough to let me know, if I don't get an opportunity to get to New York to check our records.

I was under the impression that there were more paintings selected by Mr. Culler during his visit, as we represent a number of figurative painters, but again I have no access to the previous correspondence. If it is not too much trouble, would you be good enough to let me know which of the artists listed in the enclosed catalog will be represented in your exhibition. I shall be most grateful for your kind cooperation. Your letter addressed to the Gallery will reach me promptly, as I have made arrangements with the post office recently to forward all mail immediately upon receipt.

Many thanks for your cooperation.

Sincerely yours,

BGH/tz

SYRACUSE UNIVERSITY, SYRACUSE 10, NEW YORK

SCHOOL OF ART

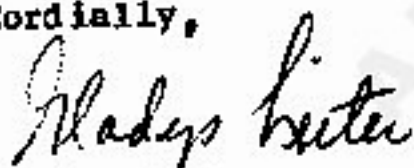
July 9, 1964

Dear Mrs. Halpert:

Although Dr. Schmeckebier has your previous invoice may I still have a new one as arranged in our previous correspondence? This will satisfy our purchasing department and make matters move smoothly.

Thank you.

Cordially,



Gladys Leiter
Administrative Secretary
School of Art

July 15, 1964

Fine Arts Conservation
305 East 47th Street
New York, New York 10017

Gentlemen:

Mrs. Halpert has asked me to advise you that she has communicated with Mrs. Stephen Stone regarding the Georgia O'Keeffe painting FROM THE PLAINS, which you have in your possession and on which you had given Mrs. Halpert an estimate.

Mrs. Stone has approved the estimate and you may now proceed with your work on this picture.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

C: Mrs. Stephen Stone

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

July 10, 1964

Mr. George Montgomery, Director
Museum of Early American Folk Arts
49 West 53rd Street
New York, New York 10019

Dear George:

As you know, we have tried to contact you several times - in each instance unsuccessfully.

I do want to get that small matter of insurance straightened out in connection with the two woodcarvings. Your adjuster was here a month ago, it seems, but nothing has happened since his visit, and I would love to clean this off my calendar.

Number 2: If you recall, I advised you that I would have to make some substitutions at the end of June, since there are several paintings and one sculpture which I really must have for Newtown, as my home is not a home without them. The items are listed below.

If you can't take the time, I will be glad to make a stab at it myself and send you substitutions which I consider of high quality and which are available immediately. If you would like to make the selection, please call me upon receipt of this letter as I plan to leave for the country, although later than usual, early in the week and want to take the objects with me. In any event, please call me when you receive this or, in your absence, I trust there will be someone else who can take care of this matter. It would be too bad to leave gaps on the wall and, as I mentioned, I am prepared to send you the substitutions. And so, I look forward to word from you. My best regards.

Sincerely yours,

EOH/tm

due to publishing information regarding sales transactions, archivists are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

July 8, 1964

Mr. William E. Candy
550 South Flower Street
Los Angeles 17, California

Dear Mr. Candy:

I am delighted that you, too, feel as strongly as I do about the John Marin painting, **HEADED DOWN EAST**, and that you decided to acquire it for your collection. A receipted invoice is enclosed and I thank you for the prompt attention.

I will send you an announcement of the opening exhibition after our summer vacation. This will be held at a new location, with greatly improved facilities for our clients (and for us), since we will no longer be subjected to the "off the street" (so-called) trade, in a changing art world.

I wish I could offer you additional examples of Sheeler's work, but the two photographs I sent you represent our current stock. Occasionally, of course, a painting turns up and, if this should occur, I will certainly communicate with you.

Meanwhile, I look forward to meeting you in the Fall.

Sincerely yours,

EOH/tm

BIRMINGHAM MUSEUM OF ART

OSCAR WELLS MEMORIAL BUILDING
8TH AVENUE AND 20TH STREET, NORTH
BIRMINGHAM 3, ALABAMA

July 22, 1964


WILLIAM M. SPENCER, CHAIRMAN
RICHARD F. HOWARD, DIRECTOR

Miss Tracy Miller
Secretary to Mrs. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Miller:

We have a notification from the Schumm Traffic Agency Inc. that they will ship the Birmingham "Outdoor Sculpture Exhibition" from New York on 1 September. I am sure that they will already have arranged with you to secure the material from you. In case they have not, their telephone number is 571-1746.

Sincerely yours,


Richard F. Howard
Director

RFH/eh

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